

Program **Guide** to **CFUV** FM102

INTERVIEWS VIEWS REVIEWS

FREE

June/July
1994

1984-1994
10 years of
alternative
radio

**stephen
fearing**

**jazzfest
previews**

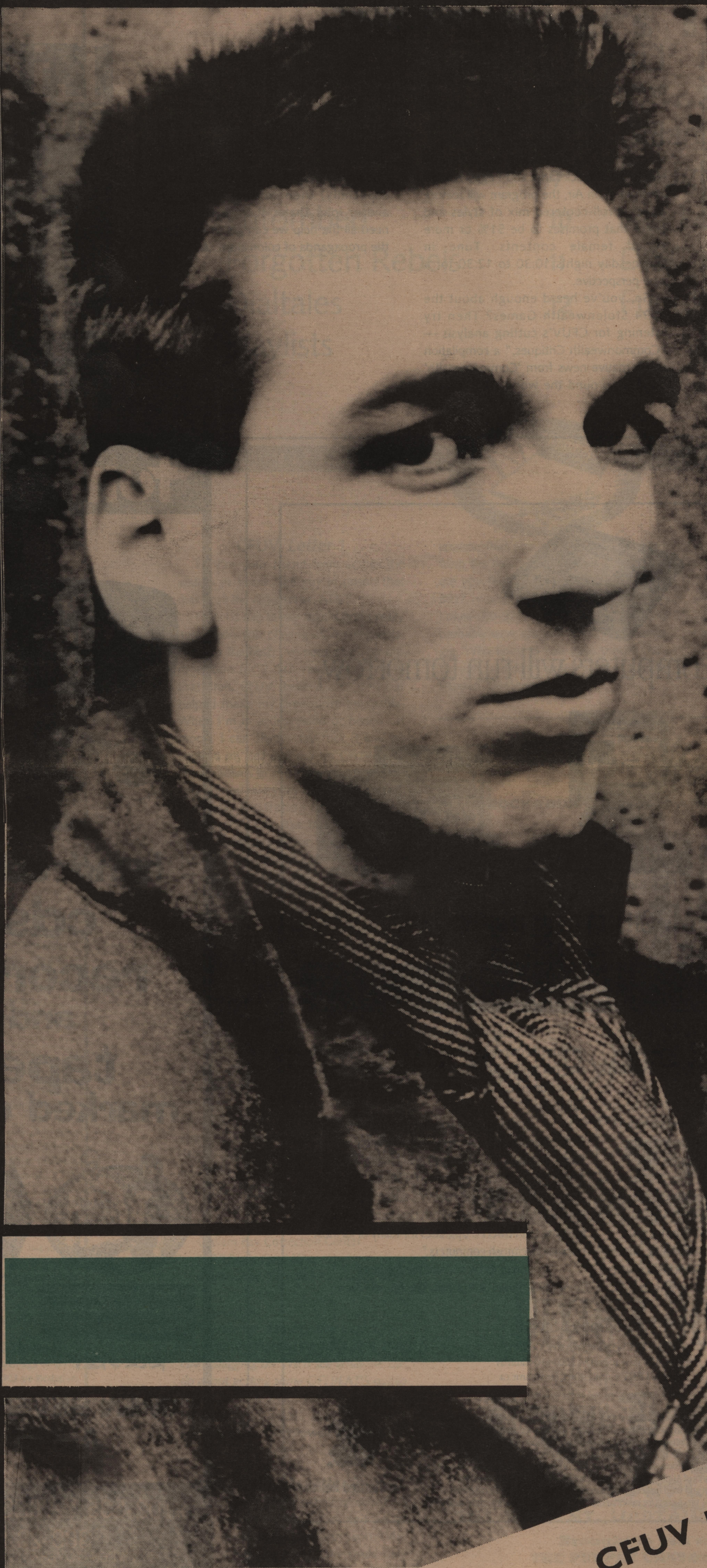
doughboys

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Life at the 'FUV

by Magnus Thyvold

Equity Eklektica is the newest addition to Wednesday night's rock line up. Hosted by Kari Hewett of Saturday morning folk/rock fame and Peggy Abbott of Women on Air, the program will feature a rock'n'roll-centered mix of styles and genre that promises to be 51% or more varied female contents. Tune in Wednesday nights 10:30 to 12:30 for a new perspective.

So, you've heard enough about the 1994 Stolenwealth Games? Then try listening for CFUV's cutting analysis — "Commonwealth Critiques," a compilation of alternative news from 'Commonwealth' countries around the world. The series is

currently in production, so look for it to be listed in the August *Offbeat*. If you are interested in helping with "Commonwealth Critiques" (research, especially) then contact Chris Vance and/or John Shafer at the station — we need all the help we can get in countering the propaganda of colonialism. ▲

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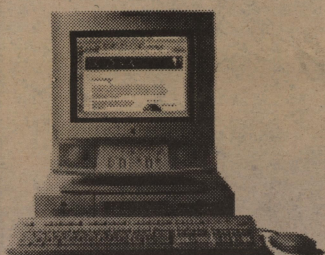


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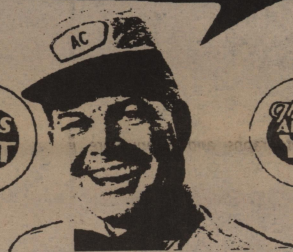
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Volume 8, Issue 5



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FIGHTS WE WOULD LIKE TO SEE:

Letter 1 vs. Letter 2.

MUSIC THAT RULES THIS MONTH: Lag Wagon - *Thrashed* Superchunk - *Foolish*

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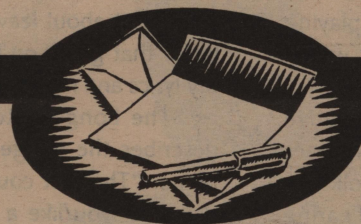


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OFFBEAT

Forum



CFUV: Letter 1

Hi, I'm your friend from across the water- ya know, the guy in prison that makes all the requests on AT&T.

First, I'd like to say thanks and I really appreciate you playing all my requests. CFUV is the best. I've been stuck on this mountain for 2 1/2 years now and in that time, CFUV (believe it or not) has helped make my time more enjoyable. When I'm in a depressed or pissed off mood, I can always say fuck it and go back to my cell and put on CFUV. That always seems to cheer me up or help me forget how everyday life in here sucks, and how frustrating it is some days. Anyhow, I'd also like to thank you for helping me keep up on the punk scene out there and get all the latest releases, etc. That's great. I used to get *Offbeat* but I haven't received it in a few months. If I can, I'd like to catch up on that again. Also some things I wanted to ask you guys: Do you have anything by The Mentors, Broken Bones, Chaos U.K., Total Kaos, Exploited, or Half Life? If so, could you guys play it sometime soon on the 3 to 5 show? I listen to that everyday.

Well, I think I'm gonna cut out, but before I go - If you guys print my letter, go ahead and print my address, too. I'm looking for a pen-friend from Canada. I'm 22 years old, 5'8", 174 lbs, Dark Blue Eyes, pale white skin and dark hair. Mostly into 80's punk - I'm sorta behind on all these new bands. Don't got much time left - "Free in 95." Take Care and Thanks Again!

Greg Busby #979435

Clallam Bay Correction Center

1830 Eagle Crest Way

Clallam Bay, WA 98326-9723 U\$A

Hey Greg:

Thanks for writing! I'm glad to see that there's someone out there that ISN'T slagging us! We'll see what we can do about getting some OFFBEAT'S out to you soon. And when you get out, come up and pay us a visit. Until then, don't take any shit! Keith Powell

Dear Offbeat: Letter 2

I am speaking on behalf of about 10 or 12 Loco Hardcore bands and we all have 1 question for Keith and Scott. Who the fuck are you guys? One could only

assume that you are probably old boys from the Neo's-Red Tide era (80-84), or are you Rat's Nest-M.O.C. cronies (84-89)? or are you Bonehead/Hellhouse Lokes (90-92)? The way you talk you probably were around for the final Germs gig. Who knows? You guys should chill, though, wouldn't want nuthin' bad ta happen. Unsigned

Dear Schumck Who's Too Chicken To Sign Their Name,

In actuality, I (Keith) was present when the Ramones played their first gig at Max's Kansas City in 1974; in 1977 I was sleeping with Nancy Spungeon till that rat bastard Sid Vicious cut in on my action. And yeah, I was at the final Germs gig. In fact, it was me who

Letters cont'd pg. 12 ►

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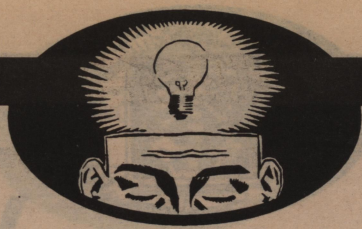
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At 15 I was disgusted with all the idol-worshippers at my school.

First it was posters of Ricky Schroeder. Then U2 and R.E.M. Every grade nine guy struggled with the opening bars of "Wish You Were Here". How lame. Idolatry was for pathetic people who had no talent and would never amount to anything; subsequently, they had to live vicariously through the achievements of other Great Ones.

At 16 I bought Stephen Fearing's *Out to Sea*.

I was acting on advice of the woman in front of me in line during the A&B Sound Boxing Day Sale. I had heard of Fearing: he was a regular on the national folk festival circuit as well as being established in Vancouver through dozens of performances at the Railway Club and the WISE Hall, among other venues. I had seen his face poster on telephone poles and read his name in small print at the back of local papers, but his music remained unknown to me.

Four years and two albums later, Fearing's face appears in national daily newspapers, accompanied with lines like "this sort of magnificent Canadian talent simply doesn't come along every day (The Regina Leader Post)." His voice can be heard in national CBC interviews and he's playing venues such as the Vogue Theatre in Vancouver which seats about 1000 more than the Railway Club.

His status as an exceptional guitarist and innovative song-writer is undeniable, proven by his live performances and his albums. His style can't be defined as "folk" or "jazz" or "contemporary commentary" - even Fearing himself admits he can hear his own distinct style in his music. His is the voice of his own experience: never definitive, always questioning, always articulate, and always ringing off his wide and deep vocal cords.

With all that, added to excitement over each new achievement of his, I found myself singing his praises and his 4-minute capsules of musical contemplation to everyone I met. Being crazy about Stephen made me realize that the kind of fanatic admiration I always figured led to imitation and idolization can also lead to deep inspiration.

*"I'm sick from constant motion
with a lifetime of tomorrows
in front of me"*

from "The Assassin's Apprentice"

It's only with the release and instant critical success of his third official album, *The Assassin's Apprentice*, that there are the wall posters and concert T-shirts necessary for shrine-building. (Canadian 'folk' artists don't usually warrant mass production of memorabilia).

Fearing works hard. He appears on Bob Bossin's and Veda Hille's new albums, to name a few. Recently he completed a cross-country tour to promote his album which brought him to the Newcombe Theatre April 1. "I came off my last tour, and for a while I felt quite depressed," said Fearing in a phone interview from Vancouver. "I couldn't figure out why. Because what I wanted from the record, a lot of what I had hoped for, I'd achieved.

"I made a record that I personally was happy about. Then I put it out, and the response critically was really

good, it was sort of overwhelmingly good. And I felt that also from the people that weren't critics that had bought it, that they felt it was really good. To me that's a successful record," said Fearing.

Fearing's previous two albums *Out to Sea* and *Blue Line* defined his style. His songs are extremely personal glimpses into a life that is characterized by change. Much emphasis on Fearing's lifetime of travel is made by critics who attempt to categorize his work.

Fearing was born in Vancouver and moved to Dublin, Ireland, at age 7, where he lived for 11 years. After 2 years in the early 80's in Minnesota, Fearing "settled" in Vancouver where he has been based for the past decade.

"What do I write about a lot?" Fearing wonders. "I write a lot about leaving, I guess. And there's been quite a bit of that going on in my life. But I think [you should] let my lyrics and my songs answer for themselves."

"The Longest Road" on *The Assassin's Apprentice* describes the images of a young child upon leaving his home: "The first country of my youth/my heart was ever drawn to you/like a tongue to a broken tooth/in a world where everyone was/always leaving/I was trying to keep my fingertips/on Canada."

Growing up in two cultures and choosing to spend the beginning of adulthood in Canada has made Fearing particularly aware of the traits and roles of Canadians. "When you're moving around you're constantly having to learn the ropes, and as a result I got so close to detail," said Fearing.

*"You can hate this way of living
you've got to love this way of life
creativity and ambition
will keep you hungry"*

from "The Life"

Fearing is impressed with the increased promotion of Canadian artists.

"I certainly feel like the Canadian music industry, and I'm not necessarily including radio in this, but the record companies and management are just flying," said Fearing. "There's a real sense that for the first time in a long time the Canadian record labels are interested in Canadian artists. They're realizing that Canadian artists can make music that has a lot of artistic strength."

Though encouraged by their support, the artist in Fearing recognizes reality. "It is a business, never forget that," he said. "They're trying to make money, like Exxon...and if you forget that, you're a fool."

"I realized there was an element missing from me and that was making some money," said Fearing. "There's an aspect of the music industry which I still haven't got used to, and that's the waiting game. The type of music that I play is not something that is going to leap onto the

airwaves and have a huge SMASH success, but part of me would wish that that would happen.

"You talk to people and they say, Oh, you don't want to be making that sort of music: you want to be making the music that lasts for a long time. And I agree, I'd like to be doing this for a long, long time. But every now and then you go, Aw, come on, give me a little instant gratification: put a couple of grand in my bank account and then I'll go back to being Mr. Integrity here," Fearing admitted. "But I do this because I like it, and I should never lose sight of that."

Fearing has always

written. "Melody is instinctual...it's just what I do, I don't really think about it that much," he said.

His role as a musician comes to him through his love of the art, yet Fearing admits it is full of expectations.

"In the nations that are going through great upheaval, the writers are the champions. But in North America, it's the musicians and the pop stars that are the heroes. They're the new kind of god-figures."

Fearing disagrees with Kurt Cobain (of Nirvana) being the 'John Lennon of the 90s'.

"I didn't really feel that, but maybe I'm in the minority," said Fearing in his genuinely humble manner. "I'm not familiar with his music very much at all...just what I heard on the radio or listened to on juke boxes. I often play pool at a little coffee house on [Commercial] Drive [in Vancouver], and there's a fair bit of Nirvana in their boxes, so you get to hear it a lot while you're trying to get that one into the pocket. It's like, 'turn it down, turn it down!'"

Fearing empathizes with Cobain's position. "You ask anybody who is suddenly thrust out into the limelight: you're very vulnerable and it doesn't matter what it looks like. The music industry always portrays musicians as being successful, comfortable, as being strong in their own way...And it's usually not the case."

Fearing's had his share of unwanted publicity. In an recent interview on CBC Radio's *The Beat* he was asked about his plans to move to Ontario and about rumours of romantic involvement. The question took him by surprise.

"It's actually funny," Fearing said. "I remember hearing an interview with Kurt Cobain, and he was talking about how intrusive the media can be in your life. And then he mentioned quite by chance that he was reading an unauthorized biography of some dead film star. And the person said, Well, don't you find that there's a bit of a contradiction there, Kurt...on the one hand you don't want people probing into your private life, but you're fascinated by what you're reading in the book! And I feel exactly the same way."

Although his songs may appear to reveal much about Fearing, he warns about accepting them at face value.

"People often forget that you might write something that seems very personal, but in fact it's part fiction," said Fearing. "The very act of writing it down distances you from it, and you process it so you feel comfortable."

*"So you pick up your guitar
and play it for yourself
these days you only play it seems
for everybody else
pull the strings into your hands
hold the wood against your hips
unwind the miles of silence
from your fingers"*

from "The Life"

Fearing leaves for Guelph at the beginning of June, the beginning of another stage in his life. The reality of packing and paying bills means he'll have to forego finishing the tune he's started working on. At least this time he can afford to pay those pesky things. West Coast fans need not be concerned that he's leaving us for good.

"The irony of it is that I'll probably end up playing in Vancouver more often," said Fearing. "I'm already tentatively planning to do some shows out here in the late fall or early winter."

"I'll be back," he sneers in his smoky, skinny-man's version of the classic Schwarzenegger line. Judging from his past track-record, you know he will be. ▲

DISCOGRAPHY

<i>Stephen Fearing</i>	1986	limited cassette
<i>Out to Sea</i>	1988	True North
<i>Blue Line</i>	1990	True North
<i>The Assassin's Apprentice</i>	1994	True North

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SWING-EIGHT AND ALL THAT JAZZ: AN INTRODUCTION TO JAZZFEST INTERNATIONAL

by Scott W. Gray

For the past ten years, Victoria has played host to a wide range of jazz performers, from the avant-garde to the mainstream, through Jazzfest International. This year, unfortunately, there is no Avant-Garde Series and with the exception of News From The Shed, virtually no avant-garde performers. In the course of enjoying the spectrum of Jazzfest International's world-wide talent, many may be inclined to neglect our own local talent, so to your attention we bring the work of Miles Black and Canadian mainstream jazz powerhouse Strange Weather. As Jazzfest International has the strength to bring in many jazz veterans, whose names are known in and out of the international jazz circuit, more unusual artists, particularly those who combine jazz with other genres, are generally overlooked. These are by no means the only performers at Jazzfest International, but they are, in our opinion, some of the more unusual ones who deserve attention from both OFFBEAT and you.

Lost Tribe Lost Tribe Windham Hill Jazz

Don't be misled by the label this group has recorded on. Lost Tribe is a power funk fusion band consisting of veteran jazz players. You would have to be a veteran to navigate through the mine fields of these uncharted waters, but it is obvious that these guys are not playing it safe.

The New York vibe winds through all their compositions. In some ways they sound like Living Color on a collision course with UZEB.

The two guitars sit quite well over the relentless bass and drums while the alto has plenty of room to stretch out. And stretching out is what this band is all about. Rap, rock, Monk or funk, they're all welcome to Lost Tribe's party.

But they can be bluesy, too, as in "Procession". The guitar work by Adam Rogers and David Gilmore is inspiring and fresh. However, in a tune called "Tender As the Wind", the band pulls out its arsenal of heavy hitting chops. This is definitely the war zone of fusion.

Bassist Fima Ephron and drummer Ben Perowsky anchor the ship in the harbors of their choice, but this vessel is built for the open seas. Altoist David Binney shines a beacon with his melodies and contributes to the compositional efforts, as do all the other personnel.

A refreshing taste of fusion for the nineties and a group worthy of ushering in the next millennium, Lost Tribe knows exactly where they're going. **Joesph Emilio Scarfone**

Miles Black Trio Purple Phase Independent

Jazz fest International "94". Sat. July 2nd, the venue being the infamous Hermann's, proud supporter of the Jazz fest and the many local and Canadian Bands that come to the Island to tickle our ivory so to speak, such as the Miles Black Trio based out of Surrey B.C. with Miles Black on piano, Miles Hill on bass, and Blaine Wikjord tapping on the skins.

With an Ellington-esque style of playing, a soft, busy groove is what you're in for with these cats. They're very solid players who are putting Canadian Jazz on the map.

If your idea of jazz is a sort of fast, wild, nonsensical slapping of drums, and sax players squeaking out sounds that could make even the biggest jazz agnostic scrunch in her/his seat, you could be right. But not if you're out on the 2nd of July to catch the Miles Black Trio at 9:30pm.

This is good easy listening with heart and soul, sweet piano riffs and a feel that keeps you comin' home for more. A show worth seeing! Don't Miss it! **Milo**

News From The Shed

Let's just call this group Noise From The Shed. I'm sure it wouldn't be the first time this quintet has been so labelled. NFTS is a free jazz combo, with trombone, saxophones, percussion, guitar, violin and electronics. Put on the tape and it sounds like the shed has been taken over by curious but good-natured monkeys with penchants for scraping, blowing, tapping or strangling various musical implements and otherwise disturbing the neighbours. This is music best appreciated in live performance, I think, where the interaction between musicians can carry the listener into the pieces, which tend to be non-linear, fragmented, and sparse. Individually, members of the group have played and recorded with everyone from avant-jazz great John Zorn to Derek Bailey and Misha

Mengelberg, so that gives them some credibility. I listen to a lot of quote-unquote avant-jazz and jazzcore, and this ensemble plays "difficult" music, sure, and yeah, I should probably like them for that alone, but they just don't quite have enough there in the music for me. No one stretches out for a moment - all is tight control. When I think of "free jazz" I think of wild, anarchic energy, frightening music, yet this album doesn't seem to go beyond what you might expect of a band checking guitar tuning, warming up mouthpieces, and rosining bows. I'm going to see them, because it's as close to "avant-garde" jazz as we're going to get with this year's festival, and I expect to like News From The Shed. I can't reasonably ask for another incendiary show like the Toyozumi/Umezu Quartet put on two years ago, but I know if this gig doesn't fill some seats, we face a JazzFest next year with zero "avant garde" music.

Clint Hutzulak

Ronny Jordan The Quiet Revolution Island

Ronny Jordan's latest effort, *The Quiet Revolution*, is destined to turn countless young hip hop devotees on to the sensuality of jazz guitar. By the same token Ronny will doubtless alienate many a stalwart purist. This is the inevitable result of releasing an album that fuses contemporary Rap and Hip Hop with traditional jazz instrumentation and seventies soul trimmings. As unholy a union as this is to some people, those with open ears will surely agree that for some reason it works.

The album kicks off with "A Season for Change" one of the most intelligent raps ever committed to digital format.

Guest vocalist/rapper Guru effortlessly flays society for it's lack of action, yet doesn't degenerate to finger pointing and scatological bitching. Dana Bryant doesn't fare quite as well with her guest appearance on "The Jackyl". The put-on sexy patter and incessant giggling remind me of all the irritable aspects of seventies soul; think second rate Super Fly. Guest spots aside let's get to the heart of the album - Ronny Jordan. What Ronny is attempting is no easy feat, few of the ten tunes on *The Quiet Revolution* are without stylistic, instrumental, or musical juxtapositions. Ronny is a guitarist, first and foremost, but it's not his playing that stands out. Don't misunderstand me, he's a first rate jazz instrumentalist,

hollowbody Gibson and all. What strikes the listener most about Ronny's playing is his uncanny ability to put his purist approved chops into the many contexts that he does. Take the introspective acoustic work on "The Morning After". He doesn't simply shoehorn clean guitar octaves in over a mindless drum machine beat, this is not the commercial shotgun wedding that some boppers will dismiss it as. Ronny's appeal lies in the fact that he

is an accomplished Jazz guitarist who is attempting the fusion (a dirty word?) of old and new. Whether or not this is your thing, you really can't deny the fact that he has succeeded, and that is important.

Brian "Quick Release" Pareis

Strange Weather At Hollywood North Independent

Wild, hip, doing the trip. Wham, Bam, thank-you jazz cat, the best thing since Going Home. If you miss this you must either be a country musician or dead. This is a group of players that are definitely in the pocket. They go by the title Strange Weather. Take my suggestion seriously when I say get there early. I have a feeling seats will be filled quick.

This Canadian Jazz band has an up-tempo, offbeat way of keeping you on the edge of your seat with tasty piano licks that would make Keith Jarrett proud, horn shots that melt in your brain, not in your hands, and a Rich-esque (Buddy Rich) style of drumming that won't quit.

The Jazz Fest International 94 opens with some big names, but with Strange Weather, you're in for a real treat. With this band, you don't get names, you get good strong talent. Music to write home to Mother about. I highly recommend calling ahead making reservations, or getting tickets. You don't want to miss this!!! **Milo**

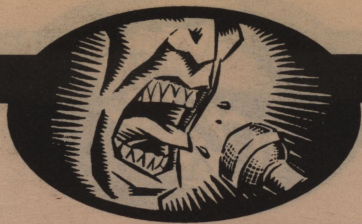
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381-4042



by Jason Borgeson

When the Forge announced that Swedish death metal gods Entombed were scheduled to play here, it seemed only logical that I call their Sony rep. in Vancouver to set up an interview. You see, since 1990 and the release of their debut LP, *Left Hand Path*, Entombed have managed to upstage just about every other death metal band - indeed, just about every heavy metal band - with their brilliant song writing talents, outstanding musicianship, and overall brutal heaviness.

Yes, Entombed ruled, and when *Clandestine* was released I think it showed quite clearly that they didn't just luck out on their debut; this sophomore outing surpassed *Left Hand Path* in every way. There was a greater maturity of talents and a change of voices; current singer Lars-Goran Petrov, who sang on the first album, had made a remarkable improvement with his voice on the "Forsaken" compilation track (spring '90), but came to clash with the band shortly after and so is missing on *Clandestine*. Although a temporary vocalist is credited on the album, it's actually drummer Nicke Andersson's and guitarist Uffe Cederlund's voices we hear on *Clandestine* and the vocal work they did on this record eclipsed what LG was capable of on *Left Hand Path*.

LG was back in the band in time to record the *Hollowman* on CD ('93) and the promise he showed on "Forsaken" came true here - this EP ripped!

Now, it was not without some misgivings that I went to talk to these guys; Entombed's latest CD, *Wolverine Blues*, is being marketed by Columbia/Sony and the music has made an abrupt shift in direction with this album - slower songs and a more hardcore sound. All this to me spelled sell-out, and I've got to admit that the original questionnaire I'd prepared for the interview was nothing short of a cross-examination of a bunch of criminals. I did manage to pull my act together and revise my questions until they somewhat resembled a proper interview, but

there was still an edge I had to blunt a little - so I decided to pop into the Strath's lounge for a pint or two before meeting the band at their sound check downstairs.

After sitting down to watch a bit of TV, I noticed that the guys at the table behind me spoke with a weird accent. "Are you guys with Entombed or what?" I ask. Well, it turns out to be Nicke and Uffe of said band, and after introducing myself I'm invited to join them at their table while they have lunch.

"Do you know who's supporting us tonight?" Nicke asks. I tell him that I don't remember the name but that I heard it's a local hardcore band (it was Shutdown).

"Cool!" says Nicke.

"But wouldn't you rather play with a death metal band?"

"We've done that a lot and it's great, but this is interesting - mixing up the bill - maybe we can cross over a bit tonight," Andersson clarifies. By this point LG and guitarist Alex Hellid have joined us and the conversation turns to Kiss - Andersson is a confirmed fanatic. I have to ask him if Entombed would ever consider using melodic vocals... "Never!" the drummer answers firmly. "We are never going to be a commercial band; we will never sell out." I was about to ask him if he considered groups like Candlemass any more commercial than death metal, when the topic of conversation changed to something else and of course I forgot to bring it up again. Oh, well... sound check time. Afterwards, bassist Lars Rosenberg and I sit down to begin the interview...

OFFBEAT: Do you think you'd ever have the chance to play with a big band like Slayer or Sepultura?

L: Oh, they would take us, but this is about money. If their booking agent says to them, "You can have this band, or whatever, then our record company has to push in money for us to be playing."

OFFBEAT: Wouldn't it be easier now, what with Sony?

L: Yeah, that would be easier, but I don't know what their plans are. Actually there was a big thing with Slayer and another band and then is that was going to happen, but we didn't get it... it's a shame, that would be really awesome, but...

OFFBEAT: How are people reacting to *Wolverine Blues*?

L: Yeah, people who are more open-minded like it. But then we have these people who are only into the extreme death metal way - pure death metal - they are, like, "Ah, what is this shit, this is a sell-out!" They are really angry but the funny thing about that is a month later they say that they like the new stuff!

OFFBEAT: So I'd suppose that your audience must be changing...

L: No, we've still got the old fans but we're also getting some new fans, like hardcore people. For example, in Regina; in the first row there was a guy wearing a Pearl Jam T-shirt! (laughs) I'm like, "What?!! I never saw a fuckin' Pearl Jam shirt in an Entombed audience before - fuckin' weird!" (cracks up laughing)

OFFBEAT: I've got to say I think your bass sounds really good on the album...

L: Thank you. Yes. I

really worked at getting a brutal sound like Lemmy, or Blakky from Voivod. I now use a pick to get a harder punch since we tune down so low.

OFFBEAT: On *Wolverine Blues* the production gives the band a very raw sound; was this hard to do?

L: Actually, yes it was real hard. Because this time we were trying to get the best sound ever. Whereas before we recorded our albums in less than on week, now we were in for four weeks. All of this extra time was used to find the best sounds to get the most attack possible from the instruments. It was very hard. also, Tomas Skogsberg the producer was really into making this the best he had ever done. For example, he was like, "No, I don't think this bass sound is good enough," and I say, "I think this is fucking great!" "No." So I'd have to go try a different bass and go from there.

OFFBEAT: In my opinion, your older albums had at least as much commercial potential as Slayer or Sepultura have achieved with their music. Would Entombed be satisfied with that kind of success or are you trying to become big like Kiss or Metallica?

L: No. No, we want to make it as big as possible and see what happens, but we will never, like, wimp out - you know, playing softer or whatever just to make it easier for people to get into it. We play whatever we want, and we're happy about it, however many people like it. So if we sell one million records that would be fuckin' awesome, but we don't go, "Well, we can sell one million records - now we'll try for ten million!" So if people buy our records and like the music we're happy about it - that's it.

OFFBEAT: On *Wolverine Blues* the songs are simpler in their structure and they're slower, too; this was an artistic decision then, and not an attempt to appeal to a larger audience?

L: No. We were never, like, "OK, now we will change the music style," or whatever; we always do what we feel like doing and that's what was coming out.

OFFBEAT: There are two versions of *Wolverine Blues* - the regular CD and a censored version with a comic book enclosed. What do you think of that?

L: (laughs) Yeah, that was something Sony came up with. They're like, "Hey guys, we have made an offer to, like, Marvel Comics to put on this *Wolverine* guy," (because we have this song "Wolverine Blues") so we asked them what will happen... "Well, there will be a comic in it and it will be sold in comic stores." So we're like, that's cool; if more people can get it, it doesn't matter. And then when we got the CD it was like, cut - like an X-rated movie - all these samples are missing and we were, "Damn! There's even lyrics taken away!" The part in "Hollowman" that says, "Jesus, Satan, Hitler bought my soul" is just not on that CD. I think that is fuckin' ridiculous - we had a big laugh, but...

OFFBEAT: And that's so you can have this new marketing angle, I guess. Don't you feel the art was compromised?

L: Yeah, it feels bad, it really sucks. But that's what happens when you're going into these kind of companies. We didn't know about it... I don't know what will happen in the future. If we record an album and they say, "Oh, we don't want to have it" or something. I don't know what we will do. But fuck, if they don't respect us as musicians... Anyway, they said they like *Wolverine Blues* and they put it out, so we'll have to see what happens.

OFFBEAT: Recent promo shots of Entombed show you guys looking a bit different; are you trying to appeal to MTV or what?

L: No, the thing is, we never had an image. Uffe likes Sonic Youth so he was wearing their shirt at the photo sessions and I'm wearing a Motorhead shirt because I like them. And you know the picture on *Wolverine Blues*, where Alex is standing like Ice-T or something? He just did it to fuck people up - like, "I don't give a fuck what you think, I'm going to dress this way if I want!"

OFFBEAT: Well, it certainly fucked me up - I didn't even buy the album because of that. I saw the Columbia logo and putting two and two together it looked to me like Entombed were trying to become this MTV band...

L: No way. No, we are not doing that stuff.

With that I thanked Lars for his time and left to meet some friends before the show started. Entombed managed to draw a good-sized crowd tonight and certainly gave everyone more than their money's worth with an intensely brutal performance. Afterwards, this was dubbed the highlight of the Canadian tour (Winnipeg comes in second now) and after some socializing and unwinding it was time to call it a night - up early to be on the ferry, you know. ▲

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Forgotten Rebels: Talking With the King of Rock n Roll

By Keith Powell

"Me! Myself! I am King! I am the King of Rock and Roll!" - Mickey DeSadist

In November 1985, the Forgotten Rebels played an all ages record release gig for their "Boys Will Be Boys" mini-lp in the basement of the Queensway Hotel in St. Catharines, Ont. This was a major event for my friends and I; this meant we could go in and actually see the band instead of hanging around outside, peeking in the windows. I can think of at least four people I met at that show that are now either dead or in jail. That in itself is a perfect example of the type of people attracted to this "movement" or "scene" back when it was actually an alternative to something. The Rebels' music immediately flashes memories of drinking at the Welland Canal or having sex with my first true love while "Sadie Sadie" or "Dizzy" blasted in the background. Seems like they've always been there.

Two years later, in 1987, they released an LP called The Pride and the Disgrace, where lead singer Mickey DeSadist declared himself the new "King Of Rock and Roll." What may seem a cocky as fuck thing to do actually makes sense if you think about it. After you get past all those considered to be rock "icons" you'll find something in common: They're all dead. Jimi Hendrix - dead, Elvis Presley - dead, Sid Vicious - dead, John Lennon - dead, and more recently, Kurt Cobain - dead. Only Mickey DeSadist and the Forgotten Rebels have survived, and Mickey, the only remaining founding member, has become something of a national legend.

You'll hear lots of stories about the shit they would pull in the early days of their controversial career, which began in 1977, but according to Mickey, most of them aren't true. For example, Chris Houston, ex-guitarist for the Rebels tells

this story about playing a song called "Jesus Was A Cocksucker" at a gig in front of Toronto City Hall back in the late '70's. That didn't happen. "We'd never do something like that," says Mickey. "That's over the rules. Politics is fine, but let's not fuck around with religion. We have a certain amount of respect for religious people. Chris Houston, however, enjoys making up stories and I usually don't bother denying them, even if they're true or false. But this one, no." But what is true is that they received death threats when "I Left My Heart In Iran" appeared about 15 years ago. "Certain falafel chefs didn't like that song," says Mickey, "But we straightened it out. Now we tell people to eat at their restaurants, because we like our falafels."

Even today the controversies don't stop. At a gig in Saskatoon on their recent cross country tour, some good ol' boys attending a Trooper concert around the corner from where the Rebels were playing took exception to their "Supertramp Sucks" T-shirts. Being real tough manly boys, the rednecks decided to take it out on the prostitutes lined up and down the street, instead of Mickey and Co. Of course, one of the Rebel's entourage went to their aid. "It was the usual thing: four jocks on one rocker. Y'know, fair odds. But he knocked the shit out of them," Mickey relates with an ever so slight tinge of pride. This is all in a day's work for the band. In the early days of punk, it was bands like the Forgotten Rebels who were taking chances and getting stomped on so today's bands like the Doughboys can wreck shit while "Jammin' in Jamaica" on Much Music can be called cutting edge.

Their lyrical content has always been the biggest source of controversy for the band. Songs like "Bomb the Boats" and "I Left My Heart In Iran", while sounding dumb, ignorant and hateful, are more a reflection of the redneck mentality they've always lampooned, rather than true bigotry. Many people get pissed off no matter what they write about, though. Do they go our of their way to piss

people off? "No, they go out of their way to misunderstand us. People have uncanny senses of humor" is Mickey's response to that. It doesn't help matters much, though, when he tells the same dumb sexist jokes for at least the past ten years, and tells female hecklers, "You've got plenty of spunk. I can see it all over your face." But then again, if you heckle Mickey DeSadist, be prepared for some heavy abuse. The man has a comeback for everything.

With the release of their new CD, Criminal Zero, the Rebels show no sign of slowing down. In fact, they seem to be getting more of an edge. For example, the sappy love songs heard on past records ("Tell Me You Love Me", "Sadie Sadie", "Can't Wait") are noticeably absent on the new release. "Ah, who the hell wants to listen to shit like that? Fuck it." Mickey's face grows dark. "Love songs were invented by Sony Records to help Michael Jackson sell hits!"

This new edge is also evident on the heavier sound on the CD. The new addition of bass player, Chaz Butcher, ex-of the Lee Aaron Band, might have had something to do with it. "That may be true," says Mickey. "He's certainly added a lot to our sound." Butcher replaces Mike Lumen, or Mike Sykowski or Spike, depending on which album cover you're looking at, who had to quit after falling off a ladder painting his cousin's garage. The injury left him unable to play bass. "It's unfortunate," Mickey sighs. Spike joins the ranks of the many players that have burned through the Forgotten Rebels in the last 17 years. But otherwise, things seem to be going damn well because when faced with the question of what circumstances he could ever see the band breaking up, Mickey is genuinely stumped. "I guess I'd kick a guy out if I caught him fucking his mother," was the best he could do. The Rebels will be around for a long time to come.

"We're just cool guys who write good songs and know how to have a good time. When your kids are in their 30's, we'll still be playing and writing songs." Somehow those reassuring words make the world a much better place. The King still reigns. ▲

ARTIST	TITLE	LABEL
Terence Blanchard	<i>Billie Holiday Songbook</i>	CBS
Ellis Marsalis	<i>Whistle Stop</i>	CBS
Wynton Marsalis	<i>In This House, On This Morning</i>	CBS
Duncan Hopkins	<i>Le Rouge</i>	Counterpoint
Pat Labarbera	<i>Virgo Dance</i>	Justin Time
Myra Melford 3	<i>Alive in the House of Saints</i>	Hat Art
Uri Caine	<i>Sphere Music</i>	JMT
Carla Bley	<i>Big Band Theory</i>	Watt/BMG
Bill Frisell	<i>This Land</i>	Elektra/Nonesuch
Tim Berne	<i>Nice View</i>	JMT
Marilyn Crispell	<i>For Coltrane</i>	Leo
Paul Motian	<i>Trioism</i>	JMT
Contemporary Piano Ensemble	<i>Key Players</i>	
Sean Bray	<i>Strategy</i>	Counterpoint
Henri Chaix	<i>Jive At Five</i>	Sackville
Ron Thaler	<i>Works</i>	TP
George Essihos	<i>Live</i>	Virga

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monday

6am ROCK:

8 am FOLK: with Randy and Yvette.

10 am CLASSICAL: with host Deryk Barker

Noon CFUV MAGAZINE: News Weather Sports

12:15 pm PUBLIC AFFAIRS: *Undercurrents* with host Dean Mollon brings you issues swept away from mainstream culture.

1 pm GAY/LESBIAN: *This Way Out*. (Syndicated) The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews, and features.

1:30 pm PUBLIC AFFAIRS: *Into the Streets!* In these times of legal bullets fired by corporate machine-guns we can only take power and go into the streets!

2 pm NEW MUSIC: *New Album Review*: with Bobby Googie

3 pm ROCK: With Kristeen and Erica. Alternates with Erin Lumley.

5 pm JAZZ: *Footprints* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. This 3 hour program will favor those artists who fit Lester Young's dictum: "Ah, but can you sing me a song?" *Five Spot* can be heard on alternating Mondays. From the "Alligator Crawl" of Armstrong to the "Giant Steps" of Coltrane.

8 pm CENTRAL AMERICAN: *Centro America Al Dia*. (Bilingual) News and views, culture and commentary, and of course, music from Central and Latin America. Broadcast in solidarity with the struggles for peace and justice in Central America.

9 pm WOMEN IN MUSIC: *Beating Time*. Victoria's only show on women and their music. We promise the unusual, irreverent, political sweet and sour.

June 13: Hardbeat - hip hop and hard rap.

July 11: Indies I.

11 pm ROCK: *The Strange Case of Druggly Dougy and Mr. Drugless Douglas*. The many personalities of Doug strive to entertain you, or at least himself. Prepare for a Doug overdose. Alternates with *The War Measures Act*. Garth Chunder spins the punk rawk tunes to smash the state to. Crusty punk with the 80's cheese-metal-song-o-the-week and, as always, Devo.

1 am LATE NIGHT: *Peeing in the Bathtub*. Don't worry, bed-wetting is not a sign of unconscious turmoil, it's only the music you listen to. (Rubber sheets are still on sale at the cafeteria.) Alternates with *Two Dougs*.

3 am GUMBO: *The Beatrix Potter Impressionist Finger Painting Show*. "Truly astounding. Rory Tate and PK are so cool." - *Anonymous bribed listener*.

tuesday

6 am ROCK: Come sing with Don Olive and friends.

8 am FOLK: *Ode to Ani*. We remember folk's political roots and foot-stompin' drive. The revolution is just a folk show away!

10 am CLASSICAL: *Just Say Nono*. Awaiting the revolution? (And aren't we all?) But what can we do? Just say Nono? Still coming soon (honest!) the Annals of Webem.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: *VIPIRG Media Watch*. Live from the Bureau of Public Secrets! Censored News and other official lies with interviews and updates on what the hell is going on right now.

1 pm FOLK: *Mediterranean Music*. Presenting music from most Mediterranean countries: Arabic, flamenco, Greek, Corsican & more. Tune in to the music of passion!

2 pm PUBLIC AFFAIRS: *The Earth Chronicles* A multi-part series of narrationless documentaries about the Earth and the Canadian environment. Listen as activists talk about important features of their part of Canada and How they work to protect it.

3 pm ROCK: *Don't Call Me Stupid Show*. Follow along for the latest mishaps & semi-dramatic tragedies of Rita's life, and hear Paulo's incessant babbling. Alternates with Jess Howard.

5 pm JAZZ: *Caravan* with Ron Rounds. 90 minutes of Jazz and the influence of jazz in other musics.

6:30 pm JAZZ: *Jumpin' in Jazz*. With host Noel Greenwood, presenting a survey of the early era of jazz.

8 pm PUBLIC AFFAIRS: *Swivel Chair-Prime Time Public Affairs*. CFUV's noon hour magazine goes prime-time.

8:30 pm GAY/LESBIAN: *Out on the Waves*. Locally produced gay and lesbian programming that features an eclectic mix of news, issues and music.

9 pm 20th CENTURY COMPOSITION: *Infrequency* Host Donald Leblanc features an eclectic mix of composers and improvisers who stretch the boundries of 20th century "serious" music.

10:30 pm ROCK: *Punk and a Healthy Mind*. Laughing Ohmu and Polevaulter ask: "Why didn't people get more upset when Theodore 'Dr. Suess' Giesel passed on? He was more of an influence on Generation X..." Alternates with *Rock With Steve*.

12:30 am LATE NIGHT: *Freak Show*. It sucks and so does Anus! But hey, what can you do?

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DIAL TALK

Alternates with *The Lowriders Hour*- we're loud, obnoxious, and extremely vile-you'll love us.

3 am GUMBO:

wednesday

6 am ROCK: *The "I'm Not Your Maid" Show*. Be a loser- get up with me.

8 am FOLK: Hosts Ken and Randy play an eclectic blend of local and other folk music, stressing a balance of gender, social/personal, and vocal/instrumental music.

10 am CLASSICAL: With host Andrea Schwam.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: With host Jana G., and labour issues with Random.

1 pm DISCUSSION: *Alternate Views* (Syndicated) Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch. See ad about acquiring tapes and transcripts.

2 pm PUBLIC AFFAIRS: *Common Ground* (Syndicated). Interviews with highly-placed experts from many fields highlight the examination of international affairs and events. Produced by the Stanley Foundation.

2:30 pm EVENTS: *Only in Victoria*. The Good, The Bad, and The Ugly, Locally. Alternates with *CFUV Presents*, profiling upcoming events presented by CFUV.

3 pm ROCK: *Your Brain On Radio*. Beyond Blonde for trash, new releases, and eighties cheese. Phone in and request: 721-8700.

5 pm JAZZ: *Straight No Chaser*. If you like bop, hard bop, ageing baby boomers, pontification, or why the CD player will never succeed, then tune in and listen. Nabil Fawzi and Luigi Fucotti take it away on alternate Wednesdays.

8 pm RHYTHM & BLUES: *Let the Good Times Roll*. A survey of classic blues n' rhythm. Eric Leblanc presents birthday tributes, including this year's festival line up.

June 8: Festival Highlights

June 15: Festival Highlights

June 22: Jeannie Cheatham, Delbert McClinton, Mighty Clouds of Joy, Wolfman Washington, Jay McShann

June 29: Mighty Clouds of Joy, Wolfman Washington, Jay McShann

July 6: Bessie Griffin, Bill Haley, New Releases

July 13: Paul "Hucklebuck" Williams, Spinners, New Releases

July 20: Jimmy Dawkins, New Releases

July 27: Moonglows, New Releases

Aug 3: Specialty Record's Story, New Releases

10:30 pm ROCK: *equity-electika*... for 51% or more, varied female content.

12:30 am LATE NIGHT: *Knowledge Show Or Noknowledge Show*. Listen and learn or the more plausible listen and forget all facts.

3 am GUMBO: With host Psyche

thursday

6 am ROCK: Movie (1994): *Nev Thompson's Wake 'n Bake*. Guest starring Chris Williams. Power Pop story told through the eyes of Helen Keller.

8 am FOLK: *Folkin' Around with Keith Malcolm* features 2 special segments for the kids called *Malcolm To My Neighborhood*. Live performances from local artists will be featured in the next few months.

10 am CLASSICAL: with host Stephen Ellis.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: John Shafer calls his show *Bad News*. Tune in and find out why.

1 pm SPORTS: *Sports in the Spotlight*. CFUV's veteran sports director, West Mundy, presents a show interesting to more than just the sports junkie crowd. Listen and give it a try; you won't be bored.

2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour*. Eric Leblanc presents one hour of the best of *Let The Good Times Roll*-mostly repeats.

June 9: Alone, Acoustic, and Acapella

specialty programming

ACTIVISM: *Into the Streets!* Uprising in the streets, dancing on the radio. An action-oriented public affairs show with interviews, news, reviews. MON. 1:30 - 2 pm

ARTIST PROFILES: *Labelled and Shelves*. In depth insight into local and international musicians and styles. It just might be your favourite artist/music featured this week so tune in. SAT. 4 - 6 pm

ARTS: *Artlet* is a four part look at the arts both locally and globally. FRI. 1 - 1:30 pm

BLUES & GOSPEL: *Rollin' 'n' Tumblin'* Eric Leblanc presents two back-to-back 30 minute profiles on major blues artists or labels. THURS. 2 - 3 pm

DANCE: *Perpetual Motion*. High energy rhythms don't necessarily mean the latest dance hit. SAT. 9 - 10 pm

DISCUSSION: *Alternate Views*. (syndicated). An alternative view of our world through diverse topics of relevance. Host David Barsamian. WED. 1 - 2 pm

ELECTRONIC: *Earmeals*. Electronic, experimental, exotic, unusual and unclassifiable music and sounds with hosts Brian Lurger and Agustin Luvano-Cordero. THURS. 8 - 10:30 pm

ENVIRONMENTAL: *The Earth Chronicles*. A nationally syndicated series about our Earth, the Canadian environment, and how you can learn to protect it. TUES. 2-3pm

EVENTS: *Only in Victoria / CFUV Presents*. Local music or whoever comes to visit our town. WED. 2:30 - 3 pm

FOLK: *Mediterranean Music*. A survey of Greek, Arabic, gypsy, French, Italian, & Spanish folk music, in French. TUES. 1-2 pm

GARAGE: *Garage Grooves*. A show dedicated to the 60's garage punk sound. It's groovy...dig it! SAT. 12 pm - 1 am

GAY/LESBIAN: *Out on the Waves*. Victoria's own lesbian and gay radio program bringing you the news, views, music and culture of our community - with humour. TUES. 8:30 - 9 pm

GAY/LESBIAN: *This Way Out* (syndicated). This news magazine from San Francisco focuses on lesbian and gay issues. MON. 1 - 1:30 pm

LITERARY: Random Frequency. Poetry, prose, and drama, brought to you by UVic creative writing students. FRI. 1:30 - 2 pm

MAGAZINE: *From the Blackside*. Program of easy R&B, interviews and guests. SUN. 4 - 5 pm

MOVIE REVIEWS: *Flickering Cinecisms*. CFUV's movie connoisseur, James Vitti, reviews movies on the screen and on the shelf. Heard three times daily.

NEW MUSIC: *New Album Review*. New stuff. This and that. From here and there. Every week. No kidding! MON. 2 - 3 pm

NEWS: If you want to hear a different slant on the news, slow insanity, commentary with the sports reprobrates, and accurate Environment Canada weather, this is your cup of tea. WEEKDAYS noon - 12:15 pm

PLAYLIST: *Playlist Salad*. A two hour extravaganza featuring the best from CFUV's legendary and trend-setting playlist, as tossed and dressed by members of CFUV's music department. SAT. 2 - 4 pm

PUBLIC AFFAIRS: *Magazine Show*. A variety of hosts bring you in-depth coverage of local and international issues. WEEKDAYS 12:15 - 1 pm

PUBLIC AFFAIRS: *Swivel Chair*. Underground debate, alternative views and live interview. TUES. 8 - 8:30 pm

RAP: *Spittin' Rhymes*. A show focusing on rap and the artists behind them. Join "the Fulcrum of Funk" for the best in hip-hop tunes. SAT. 10 - midnight

REGGAE: *Alive & Dread*. Roots, rockers, crucial trax, dub, ska, rocksteady, soukous, township jive, zouk, benga-from Soweto to Kingston every SAT. 6 - 9 pm

RHYTHM & BLUES: *Let the Good Times Roll*. "The world's greatest D.J." (*Monday, Times Colonist*), Eric LeBlanc, surveys Black R&B n' gospel. WED. 8 - 10:30 pm

SOUNDSCAPE: *7Frame?* A show for Peter. SUN. 5 - 6 pm

SPORTS: *Sports in the Stoplight*. A look at amateur and professional sports. THURS. 1 - 2 pm

20TH CENTURY COMPOSERS: *Infrequency*. An eclectic survey of personalities and styles in 20th century composition. TUES. 9 - 10:30 pm

WOMEN IN MUSIC: *Beating Time*. Surprise, surprise. There are women in the music industry too. Explore MON. 9 - 11 pm

WOMEN'S ISSUES: *Women on Air*. Public affairs concerning women. SUN. 3 - 4 pm

WORLD BEAT: *Eclectic Roots*. Reggae, world beat, African, and more. Alternating FRI. 9 - 10:30 pm

multilingual programming

CENTRAL AMERICAN: *Centro America Al Dia*. A bilingual show filled with local and international features on the news, politics and culture of Central America. MON. 8 - 9 pm

DUTCH: *Holland Calling*. From Radio Netherlands. In Dutch and English. SAT. 1-2 pm

FINNISH: *Sottellaan*. Finnish music, ranging from popular modern music to folk and classical music. Finnish nostalgia. News in Finnish language. Interviews, poems etc. in Finnish language. SAT. 10 - 11 am

FRENCH: *Les Melomanes*. Yves presents different facets of French culture. SAT. 12 noon - 1 pm

IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere. 11 am - 12 noon

ITALIAN: *Italian Broadcasting System*. Don Sforza and Giovanna Greco host this program geared to those in the Italian community, students of Italian, or anyone who likes the colourful music and folklore of Italy. SUN. 11 am - 12:30 pm

JAPANESE: *Ohayo Victoria*. The sound of contemporary Japan. SUN. 9-10 am.

LATIN-AMERICAN: *Postales Musicales de Latino America*. Hosts Miguel Alvarenga and Estevan Baileys present interviews, cultural news and music from Latin-America on this bilingual program. SUN. 12:30 - 1:30 pm

POLISH: Ursula Zelinski presents an hour of news and music from Poland. SUN. 10 - 11 am ▲

THE

REQUESTS



721-8700

Book Review

June 16: Smiley Lewis/Bobby Blue Band
June 23: James Brown
June 30: Little Richard
July 7: Ray Charles' Atlantic Recordings
July 14: Big Walter Horton
July 21: Trumpet Records/Nat "King" Cole Trio
July 28: Five Keys/Clyde McPhatter
Aug 4: Clovers/Over and Over

3 pm ROCK: *Pop-O-Pie Planet*. Come experience the moronic lyrics and simple rhythms that are the essence of the best Rock 'n Roll

5 pm JAZZ: *Live at Five*. Join Arnold van Klavern or Art Simpson every other Thursday from 5-7 for some ear-pleasing sounds. Tune-in, you're bound to hear something you like. Jim Fliczuk takes over at 7 pm with *Sound Excursions*, a mix of jazz from rag time to no time. Alternates with *Something Else*, hosted by Tom Adams, presenting three hours of hard, new, and free bop.

8 pm ELECTRONIC: *Earmials*. Electronic and experimental music and sounds with Brian Lunger and Agustin Luviano Cordero.

10:30 pm ROCK: *The Best Pringle Pageant We've Ever Had* alternates with *Into the Snake Pit*. Think of us as Regis and Kathie-Lee go to hell, accompanied by a heavy soundtrack where we talk pleasantries, perogies and power chords.

12:30 am LATE NIGHT. Join host Chris Johns for the only show that is guaranteed all nude all the time. It's two and a half hours of music, mimes, and mayhem. Alternates with *The Anti-Grunge Show* which is especially poignant in the wake of Kurt Cobain's recent mind blowing experience.

3 am GUMBO: *A Faint Tinge of Brain with Lisadistic* "No, this is not a metal show. I chew on woo, play with other people's pens and go poddy. Alternates with more *Mixed Metaphor*.

friday

6 am ROCK: *Spot the Loony* Join Mike and Matt for early morning confusion and angst as they festoon the airwaves with more in-jokes then you can safely deal with without the advice of a trained professional

8 am FOLK: *Acoustic Creek* with Tracy Summers. You'll hear everything and anything, from Celtic to African with the occasional lively local musician. Alternates with Amanda Hefflefinger.

10 am CLASSICAL: *Amadeus...and More*. In a world dominated by grunge and techno, escape with Linda's classical hour(s), because Wolfgang is way cooler than Kurt anyday.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: Features and interviews from around the world.

1 pm ARTS MAGAZINE: *Artlet*. The Victoria arts scene. Interviews with Victoria artists, reviews of openings and theater and more.

1:30 pm LITERARY: *Random Frequency*. Scott, Matt and Nev in kick out the jams in this tribute to MC5. Produced by Royal Victoria Lemon Society.

2:00 pm PUBLIC AFFAIRS: *World of Aboriginal Radio*. The sounds of freedom for those who have been silenced.

3 pm ROCK: Join the Crustmaster Murray A. The music is hard, fast and sweet, with just a twist of lemon. Put down that bowl of goo - follow the breadcrumb trail into the forest... the Carnival of Crust is waiting for you. Alternates with Myklos.

5 pm JAZZ: *Pushing the Envelope*. Host Ian Cochran concentrates on avant-garde and contemporary sounds. Guaranteed 98.6% bop free! Alternates with *Eclectic Jazz Show*. From

acoustic solos to electric ensembles, host Rod McCrimmon brings you three hours of accessible jazz.

8 pm Rock: *Anything But Dead Air*. Eva Destruction, Chuck Wagon, Dr. D. Rebels without applause. Alternates with *Chuck Wagon*.

9 pm ROCK/WORLDBEAT: *Disciples of Dr. Demento*. Our listeners wouldn't even notice if we changed our dialtales. They wouldn't even notice if we stroked a red-hot soldering iron across their bellies. YEE YEA. Alternates with *Eclectic Roots*. Reggae, world beat, African, and more. Airs June 3 & 17, July 1, 15, & 29.

10:30 pm ROCK: *Winnie Wincent Invasion*. Twice a month, your hostess with the mostess, Maxine "Someone Left the Cake Out In the Rain" Smolkin asks the musical question: Would you like some cheese with that high pitched whine? Alternates with *Escape Velocity*. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

12:30 am LATE NIGHT: *Mixed Metaphor*, every other Friday, 12:30 - 6 am, with George Hodge; 30+ minute sets (intro, guitar, trippy, rock, country folk, international, bluesy, jazz) individually warped for you. Alternates with *Outpost III*, with Zerth.

3 am GUMBO: with TQ.

saturday

6 am ROCK: with Ryan.

8 am FOLK/ROCK: *Radio Arcadia*. Arcadia: A pastoral ideal. Radio: a box with a bunch of sounds emanating from tiny critters. Rotating hosts include K2 Anon, kari, Ken... music to graze by.

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host *Soitellaan*, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews, and poems in Finnish.

11 am IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere.

12 am FRANCAIS: *Les Melomanes*. Host Patrick will make you listen to all aspects of French music (rap, rock alternative, hardcore, Quebecois, jazz) when you listen to Les Melomanes.

1 pm DUTCH: *Holland Calling*. Host Jack Brouwer of Radio Netherlands International presents a program in Dutch and English for the Dutch community.

2 pm PLAYLIST: *Playlist Salad*. Only the finest musical ingredients get mixed by the rotating hosts.

4 pm ARTIST PROFILE: *Labelled and Shelved* brings you a variety of thematic specials.

June 11: *Dumela Africa!* Free At Last!

June 18: *Rosettes and Raspberries* with Martin Monkman and Deryk Barker.

June 25: *Native Voice* with Bird.

July 2: Pete Namool: pioneer of ambient music and owner of Fax Records, Germany.

July 9: *Dumela Africa!* Music from the women of Arab Africa.

July 16: *Rosettes and Raspberries* with Martin Monkman and Deryk Barker.

July 23: *Native Voice* with Bird.

July 30: Richard James (aka Aphex Twin, Polygon Window) - lucid dreamer and creator of twisted ambient soundscapes

6 pm REGGAE: *Alive and Dread*. Victoria's only source for the roots rocking sounds of Reggae and African music. With hosts Rankin' Rob, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion*. Christopher lays down a deep trance groove for all your dancing needs.

10 pm RAP: *Spittin' Rhymes*: The time of the week when this station gets truly FUNKY: A 110% pure hip-hop throwdown with host Deg: One, and the fattest DJ's around.

12 am GARAGE: *Garage Grooves*: Whoa daddy-o! Every week, Alex the Wailer filing in for Amazing Larry brings you brand new 60's punk from around the world as well as a variety of "old" garage stompers.

1 am LATE NIGHT: *Anarchist Cafe*. What's to be done? Listen to the *Anarchist Cafe* for seditious fun with John-Henry and Amanda as we subvert the dominant paradigm and move ourselves towards revolution of the mind and body.

3 am GUMBO: *LoungeWorld*. In our ongoing attempts to stimulate pineal glands everywhere, we're going weekly. That's right. Now YOU can experience the tripped out electronic madness EVERY SATURDAY NIGHT! Rotating.

sunday

6 am ECLECTIC: *Progress is Measured By How Much We Lose*. A musical metaphor for a dying planet-intellectual approach, spontaneous format, explosive Edge, an all-too-brief exclusive Experiment in the kWALLity of sound and the sound of quality.

9 am JAPANESE: *Ohayo Victoria*. Asako and Noayo invite you to tune in to the sound of contemporary Japan (and to their famous "One-point Japanese lesson!").

10 am POLISH: Grzegorz Gawronski, Ursula Zelinski and Ewa Caputa present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: *Italian Broadcasting System*. Music and news with Don Sforza and Giovanna Greco.

12:30 pm LATIN AMERICA: *Postales Musicales de Latino-America*. Hosts Miguel Alvarenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

1:30 pm JAZZ: *Guitar Jazz*. Host Joe Scarfone looks at the world of jazz guitar. Also, catch Joe's Garage featuring local players.

3 pm WOMEN'S ISSUES: *Women on Air*. Feminist voices speaking out. Music, news and interviews from the week past, our air time

turns up the volume on different women's noisy silences. Call CFUV 721-8700 with your messages or events.

4 pm PUBLIC AFFAIRS: *From the Blackside*. A program of easy R&B, with interviews and guests from the Black Side, with your host, Jonathan Johnson.

5 pm AUDIOSOUNDSCAPE: *?Frame? Frame*.

6 pm JAZZ: *In the Mood*. A program of jazz in the broadest sense of the word with your host BJ, a dedicated fan of the genre (you're absolutely right if you guessed the initials stand for Beatnik and Java).

8 pm JAZZ: *Peter Lovric's Jazz Concert*. Put your dancing shoes on with the King of ballroom jazz.

10 pm ROCK/FOLK/ECLECTIC: *Fish Show*. Facing a future too far-fetched to be feasible with upendedop-eyed cocktimism, the *Fish Show* faces front face first on the floor. Hoopla! Oink! Oink! Join the Rielistes.

1 am LATENIGHT: Colin and Company present a two hour trip of confusion, Rollins and theater reviewing. We'll talk about anything as long as it isn't politically correct. This is not as bad as it sounds, is it? Take it outside, God Boy.

3 am GUMBO: Untamed music from the wild kingdom. ▲

There's a Place For You at CFUV

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Lesbian & gay issues?
Female musicians?
or just helping out?

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10	CLASSICAL						FINNISH	POLISH	10
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2	NEW ALBUM REVIEW	PUBLIC AFFAIRS	PUBLIC AFFAIRS EVENTS	BLUES & GOSPEL	PUBLIC AFFAIRS	PLAYLIST	WOMEN'S ISSUES	2	
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Book Review

Clearcut
Sierra Club Books
1994

If a picture is worth a thousand words, then the coffee-table sized book *Clearcut* packs more than the Oxford English Dictionary.

Clearcut's testimony to the destruction of *Clearcut* logging verifies that the earth is literally on fire. The book's pictures take a gut-wrenching approach, forcing the reader to reconsider the pristine image of wilderness beyond this urban, concrete, lotus land.

This is eco-nography bar none. Clearcut's saving grace is including in depth, but readable essays about forestry, ecology, and what the pictures of destruction warn us about. *Clearcut* must be read, and seen, to be believed. Better yet, take a back-roads trip in B.C. to be similarly enlightened to the crimes committed in our name, under our government's rule.

In a profound way, *Clearcut* understands the way western capitalist concepts of land ownership have facilitated the destruction of forests. In B.C., we have the 'tenure system' whereby large corporations are subsidized for logging on land for its constructed, market value, not its real, wild value. "The soil-rent theory — a classical, liberal, economic theory — is a planning tool devised by Johan Christian Hundeshagen in the early 19th Century to maximize industrial profits," Chris Maser tells us in *Clearcut*.

So this is *Clearcut's* message, but what, and who, does it leave out? The indigenous peoples, who prove that not all people are necessarily every sitka-spruce's worst enemy. Yes, some indigenous people do get quoted in *Clearcut*, but millennia of experience is reduced to the literary equivalent of sound-bytes.

According to *Clearcut*, the Carmanah/Walbran has no Qwa-Ba-Diwa peoples, the Kitlope has no Haisla, South Moresby has no Haida, and northern Saskatchewan has no Canoe Lake Cree (even though they have held the longest blockade in Canadian history).

Meanwhile, founders of The Environmental Movement, like Dave Foreman who helped start Earth First!, indicate a sad case of historical revisionism when he

writes that forestry issues began when Europeans reached the Americas. Many indigenous people, however, disagree with the erasure of their histories.

Chief Bernard Ominayak of the Lubicon Cree in Alberta and Daniel Ashini of the Innu Nation in Labrador are quoted in *Clearcut*, but many more are ignored.

In previous interviews with CFUV Radio, the following, distinctly sovereigntist, words have been heard by indigenous peoples. Hopefully in *Clearcut's* second volume their voices will be heard.

"There are a few environmentalists who at this time have seen enough of the light with respect to human rights damage, and are in fact voicing support for the sovereignty stance. Of course, many are mixed in with the thing as simply concern for the environment. They, as much as their grandparents, need to look at the whole issue of simple honesty, justice." — Peter Knighton, speaker for the hereditary leader of the Qwa-Ba-Diwa nation.

"The kind of things that were going on for the last hundred years still continue. The future of our children is non-existent. We're going to be welfare cases forever if this kind of logging continues; there'll be nothing left." — Lavina White, Elder of the Haida nation.

"There were land slides and mud slides and spawning salmon couldn't get to their homes. That happened in my life — this has been going on for 90-some odd years of logging... We don't know the impact for probably 200 years after the first logging operation started." — Russel Kwastistala, speaker for the hereditary leaders of the Laichkwiltach nation.

"We want compensation for the damage already done from the clearcutting. They've wrecked the trees, and the herbs and the medicines. Everything else [too]. Berries, the animals. There's no place for the animals to go, there's only sand." — Marie Fleurie, Elder, Canoe Lake Cree nation.

"Canada is not following the rule of law. If they're not following the(r) own law then whose law are they following?" — John Williams, Indian Liberation Movement, Lil'wat nation. Chris Vance ▲

Folk'n New Releases

Artist Title Label

Bob Bossin *Gabriola* VOR 1X0 Nick
Cindy Church *Love on the Range* Stony Plain
Jimmy George *A Month of Sundays* Cargo
Paddy Herson *By Request* Scuttlebutt
James Keane *That's the Spirit* Green Linnet
Leo Kotke *Peculiar* BMG
Northern Lights *Wrong Highway Blues* Flying Fish
Ali Farka Tourne *Taking Timbuktu* Hannibal
Kathleen Yearwood *Book of Hate* Amatish
Various *Best of Both Worlds* Hannibal-Rykodisc

Folk can be heard six days a week from 6am to 10am Monday to Saturday on CFUV FM 102/cable 104.3.

Lounge World

ambience with an attitude

Artist Title Label

Pete Namlook *Namlook IV / Power Supply* Fax
James Bernard *Atmospherics* Rising High
Stevie B. Zet *Archaic Modulation* Recycle or Die
Biosphere *Patashnik* Apollo
The Fires of Ork *The Fires of Ork* Apollo
Aphex Twin *Selected Ambient Works II* Warp
Ritchie Hawtin & Pete Namlook *From Within* ep. +8
Velocete *Micro Cosmic* ep. Reflective
Meditation vs. Slumber *ep.* Apollo
Locust *Weathered Well* Apollo

This playlist brought to you via Lounge World, experienced weekly at 3am on Saturday nights (or Sunday morning if you want to get techno-cal). Also, check out Escape Velocity on alternating Fridays at 10:30-12:30, for Intelligent Dance Muzik of a more rapid nature.

Let The Good Times Roll

PLAYLIST

ARTIST TITLE LABEL

Carey Bell *Harpmaster (w/Lurrie Bell)* JSP
Carey Bell *Heartaches & Pains* Delmark
Bobby Blue Band *Turn On Your Love Light (2CD)* MCA
Fats Domino *Out Of New Orleans (8 CD)* Bearfamily
K.C. Douglas *Big Road Blues* Fantasy
Snooks Eaglin *That's All Right* Fantasy
Ari Eisinger *You Don't Understand* Second Mind
Carol Fran/Clarence Holliman *See There!* Black Top
Clarence "Frogman" Henry *Ain't Got No Home* MCA
Joe Houston and Otis Grand *The Return of Honk* JSP
Howlin' Wolf *Ain't Gonna Be Your Dog (2CD)* MCA
Beau Joke/Zydeco Hi-Rollers *Pick Up On This* Rounder
Lonnie Johnson/Elmer Snowden *Blues Ballads Vol. 2* Fantasy
Willie Kent *Too Hurt To Cry* Delmark
Sleepy Labeeff *Strange Things Happening* Rounder
Leadbelly *The Titanic* Rounder
Smiley Lewis *Shame, Shame, Shame (4CD)* Bearfamily
Memphis Jug Band *Vol. 1 (1927-28)* JSP
Moonglows *Blue Velvet (2CD)* MCA
Mike Morgan/The Crawl *Ain't Worried No More* Black Top
Muddy Waters *One More Mile (2 CD)* MCA
Neville Brothers *Live On the Planet* Polygram
Orioles *Jubilee Recordings* Bear Family
Pilgrim Travelers *Better Than That* Specialty
Platters *4 Platters 7 1 Lonely Dish (9CD)* Bear Family
Soul Stirrers/Sam Cooke *Last Mile of the Way* Specialty
Dave Spector *Blueplicity* Delmark
Victoria Spivey *Woman Blues* Fantasy
Angela Strehli *Blonde and Blue* Rounder
Baby Tait *See What You Have Done* Fantasy
Johnnie Temple *Complete (1935-40) Vol. 1-3* Document
Irma Thomas *Walk Around Heaven* Rounder
Ali Farka Toure *Talking Tim* Hannibal
Big Joe Turner *Life Ain't Easy* Fantasy
Various *Doo-Wop Dedication To the 1950's Girls* Relic
Various *Ember Records: Golden Era of Doo-Wops* Relic
Various *Flash Records: Golden Era of Doo-Wops* Relic
Various *Herald Records: Golden Era of Doo-Wops* Relic
Various *Memphis Blues Recordings Vol. 1 (1928)* JSP
Various *Mississippi Blues Vol. 1* Arhoolie
Various *Mississippi Blues Vol. 2* Arhoolie

ROCK PLAYLIST

ROCK block-programming can be heard three times a day Monday - Friday, on CFUV FM 102

LW	TW	CAN	Artist	Title	Label
1	1	+	Fracas	Grizzly Lobby Display	Incentive
5	2	+	Gotham City VII	Demo	Independent
26	3		Various	Reality Bites	BMG
12	4		Rollins Band	Weight	Imago
25	5		Therapy?	Knives	A&M
	6		Nimrod	Lab 36B	Scratch
8	7		Nine Inch Nails	Downward Spiral	Warner
6	8	*	Ripcordz	Canadian As Fuck	En Garde
9	9	*	Forgotten Rebels	Criminal Zero	Magnetic Air
	10		King Missile	King Missile	WEA
23	11		Superchunk	Foolish	Merge
15	12		Shonen Knife	Rock Animals	Virgin
4	13	*	Minstrels On Speed	Minstrels On Speed	Raging Postman
	14		Possum Dixon	Possum Dixon	Interscope
31	15		Hole	Live Through This	Geffen
24	16	+	Martensville	Universal Daycare	Vinyl Communications
49	17	*	Crash 13	Porch Crawlers 7"	En Garde
	18		Nick Cave & the Bad Seeds	Let Love In	Mute/Elektra
	19		Bratmobile/Heavens To Betsy	Split 7"	K
32	20		New Bomb Turks	Drunk On Cock	Engine
19	21		Citizen Fish	Flinch	Bluurg
21	22	*	Bite	Canker 7"	Derivative
	23	*	Moist	Silver	EMI
	24	*	Leather Uppers	Ok, Don't Say Hi	Past It
20	25	*	Smugglers	Party Party Pooped 7"	Mint
7	26		Crunt	Crunt	Trance
	27	*	The Smears	7"	Independent
	28		Crust	Crusty Love	Trance
34	29	*	Lowest of the Low	Hallucigenia	A&M
	30		Charlatans UK	Up To Our Hips	Polygram
	31	*	Vintage Spooze	Mutie 7"	Stinkin Agnes
	32		Pavement	Crooked Rain, Crooked Rain	Matador
	33	*	Various	Glengarry Calling	En Garde
	34	*	Sour Landslide	Friends of Dracula	Independent
39	35	*	Evaporators	I'm Going To France 7"	Nardwuar
	36		Supersuckers	La Mano Cornuda	Sub Pop
47	37	*	Inbreds	Hilaria	Independent
	38		Welfare Starlets	Underground	Space Anne
	39		Sham 69	Live In Japan	Creative Man
	40	*	Field Day	Pet	Independent
	41		Collective Soul	Hints, Allegations and Things Left Unsaid	Atlantic
33	42		Gwar	This Toilet Earth	Metal Blade
	43	*	Dear God	Real Horrorshow	Lockwise
	44		Dylans	Spirit Finger	Polygram
3	45		Velvet Cactus Society	26 Songs	Shimmy Disc
	46		Lag Wagon	Thrashed	Fat Wreckords
	47		Spitboy	Mi Cuerpo Es Mio	Allied
	48		Fluf	Home Improvement	Cargo
	49		Gastro Del Sol	Crookt, Crakt, or Fly	Drag City
	50		Greyhound Tragedy	Oh...Those Poor Dogs	Raging Postman

- Compiled by Keith Powell

* Denotes Canadian content + Denotes Victorian content



Doughboys

by Nevin Thompson

"I'm an emotional cripple," said Paul Newman, drummer of the Doughboys, the hardest-working band in Canadian show business. "Who wouldn't be, after touring two hundred days a year."

Newman admitted to being an emotional cripple back in early October, shortly before the Doughboys played a sold-out show at Harpo's. He's a Canadian, by the way, as are the Doughboys. They seem to tour a lot, as well.

"It's really tough to do all that touring," he said. "Touring is the reason why we seem to change our lineup as much as we do. Sometimes I just wish I had a night job to get back to."

Until Newman finds something he may have never had, he'll be touring, touring, touring with the Doughboys. They recently toured Germany, Holland and Britain.

Playing Reading was a highlight for the Doughboys. "We were in this thing called the 'Melody-Maker' tent. It's a smaller venue, with only 3000 people. It was like playing a club, and the sound was better.

"This is why you tour, to play places like Reading. So we know why we do it. But, playing in the Doughboys, you find out if you can tour, if that's something that you really want to do, if it's something that you can do. I guess I can do it. I mean, it costs a lot, and we generally have to depend on our merchandising sales. There's a lot of Doughboys t-shirts walking around out there."



And CDs. *Crush* has gone platinum. It's like the Doughboys were a mushroom or something, popping up on the carpet or the lawn or something, overnight.

"We've always toured to promote our records," Newman says. "Unfortunately, on our last tour our record company [Restless] didn't really put a lot of records in the stores for us to promote. A&M is great — they've been totally supportive, and they let us do what we want to do."

Besides stocking the stores with enough Doughboys CDs and tapes to gag even Bono, Adam, The Edge and Larry, A&M colonized Canadian brains with Doughboy myth, lore and publicity on Canadian network after Canadian network.

Well, all two of them. Besides the dumb one with Erica Ehm.

"We're on Muchmusic," he says. "We're in *Maclean's*. We're going to be on the 'Ralph Benmurgai Show' on CBC."

Benmurgai was a variety show on CBC, on some night, some time. The show is actually funny — funnier than Letterman, even, but after all, it was hosted by a Canadian, who tells Canadian jokes about other Canadians to....Canadians and bored Texans who watch far too much satellite television. The Ralph Benmurgai Show

aren't they? Just like the Doughboys.

Newman argues that they are interesting, after all.

"Well, we do indeed have dreads," he says. "We're not rastas or anything. All of us just sort of decided to grow our hair long. We also all agreed not to wash it at the same time."

He says that *Crush* is the hardest rockin' album the Doughboys have ever done, and that's not boring is it?

"Dave Ogilvie is our new mixer, and he really helped form the sounds of *Crush*. He's done stuff with Ministry and Sloan, so we basically threw ourselves at him."

Daniel Lanois produced *Crush*.

"Daniel is a great guy," says Newman. But Lanois is, after all, a Canadian, so there isn't that much to say about the guy.

Still, however Canadian the Doughboys may be, they can only appeal to the anglo in all of us.

"I don't think that there will ever be a 'Montreal sound,'" Newman says, "At least for an English audience. The French music scene over here is way, way bigger than the scene that we come from. And the music is totally different — they listen to European stuff while bands like the Doughboys are influenced by US bands like Kiss."

"We hate being called an American band when we go over to Europe," he says, "and that seems to happen a lot. We'll be in Hamburg or something and we'll see a poster saying: Doughboys — from the USA, and the first thing we do when we get on stage is say that: 'No, we are not from the USA.'"

Europe has always been really good for the Doughboys.

"Before there was Nirvana, or Mudhoney or whatever, bands like us and DOA and Nomeansno were playing the smaller alternative places. We were the only bands that bothered to go over to Europe."

Newman says that the European market is now bloated with the angst-ridden corpses of the newer American college bands.

But who cares? Those bands are far more interesting than Canada ever will be. ▲

WE'RE BACK.



WE'RE OPENING
THE DOORS TO OUR NEW STORE.
WARD  MUSIC

3045 DOUGLAS STREET IN VICTORIA
IT FEELS GOOD TO BE BACK.



Live & Loud

**club / ? / The Stupes
Harpo's
April 25, 1994**

Boy do I ever know how to put my foot in my mouth! A couple of days before club's recent Harpo's gig I did a phone interview with singer/ bassist Lisa Marr. Unfortunately, some of the technical shit wasn't working and Sandra from Public Affairs and I frantically took about 10 minutes to get it all sorted out while Lisa waited on the line thinking to herself about what a loser I am. At the gig I approached her and apologized for being so technically unclined. Then, without thinking I, uh, accidentally insulted her. Realising what the hell I just said I backed up and tried some damage control, but you know what that always sounds like.

The Stupes have one of those names that's just great for a reviewer. If you love them you can call them STUPEendous, and if you think they suck you can say they're STUPid. Me? I dug 'em. A lot. They've improved tons from the last time I saw them and their melodic skater punk sounded great to these ears. The only thing is that they have to lose those Polo shirts.

What the hell was the second band called? It was Black something or other, wasn't it? I really enjoyed their set, too. They had a bit of a college rock-y kind of sound, and used a violin on a few songs, and their song writing really passed muster.

club shows are always a lot of fun. The last time they played at Harpo's, there wasn't much of a turnout. This time it was

packed and there was, believe it or not, a mosh pit for a couple of songs. Those things turn up in the wackiest places. club, however, were their charming selves and the crowd lapped up the free shit they had on top of the speakers. Musically, they played all the hits: "Go Fish", "My Chinchilla", "Motel 6", and the list goes on. Their new drummer, also named Lisa, while not the most technically proficient drummer you've ever seen, played with a lot of enthusiasm and looked like she having a lot of fun. This was the first date on their cross country tour. Hope they'll be back in town soon.

Keith Powell

**THE MULTIVERSE OF ROBYN "I'm a quiet guy; I've never kept gerbils"
HITCHCOCK
13 May 1994
Harpo's Cabaret**

Within minutes of his entrance, people were hypnotized by the expectation of the sublimely incongruous and incisive imagery which is redolent in Robyn's songs and monologues. Robyn Hitchcock is noted for his irreverent wit, multidimensional lyrics and general quirkiness. As he chatted intimately with the audience about the joy of 'dusk hour', a metaphor came to both our minds. He is the modern day bard, a wandering minstrel reviving the lost art of fresh and unclined communication—the art of storytelling fused with eclectic news bites, historical interpretation and numerous social examinations which brings people closer to the art of being human.

He began with 'Balloon Man' which contains the wonderful line "...And it rained like a slow divorce and I wished I could ride a horse." His between-song monologues were stomach-achingly funny. For example, before 'Madonna of the Wasps' came "Your partner or opponent in a relationship is like a slice of uncut salami. And you're a vegetarian. And you slice them up like a Tom & Jerry cartoon until they are pile of of discs on the floor. Like CD's."

People stomped and clapped, keeping up a steady round of appreciation resulting in two encores. More brilliant guitar-playing, ironic observations about hippies, Kurt Cobain, lobotomies, mutants eating Jell-O in your fridge, drugs, hospital bracelets, and the international weapons racket we pay for with OUR tax dollars; more astonishingly cerebral lyrics—"Time is round and space is curved" or "Everything you say you won't you probably will eventually. Honesty is money in the cemetery." Known for his great shirts, the colourful one he wore was covered with amorphous designs, like hands or one-celled organisms—amusing because a lot of his imagery is very organic.

...how to describe his 'sound'? Imagine John Lennon, doing mescaline, meets Syd Barrett busking at Hyde Park Corner on a Sunday afternoon. Interested? For those who missed this eccentric genius, he'll be back in September. You too can have a hole blasted in your psyche so you can crawl out into this strange multiverse.

Nick Nolet and Kari Hewett

floor. They launched into the likes of "On the Road to Santiago" and a folky version of "I Fought the Law", openly coercing the crowd with their annotated chorus "...I fought the law, and, WE won! Remember that." Seems that agitprop still exists in that there country — I was beginning to wonder.

'T'was a most delicious introduction to the Oyster Band, one of the longer-running acts in the genre. The sheer good-naturedness of it all, combined with an obvious command of their instruments and harmony of character, made for one of the best evenings I've had at Harpo's. Toronto's The Mahones opened and may well have fed into it, but a radio show commitment caused my late arrival that evening and a heavy semester in the academic trenches has left me somewhat bereft of "new release know-how". Mea culpa. If they do make it back to the coast, however, pick up a ticket on spec...I understand they're "good value." As for the Oyster Band, they definitely are worth the bucks.

Kari Hewett

**Shonen Knife
April 22, 1994
Harpo's**

Isn't the land of the rising sun a male-dominated society? Aren't Japanese women taught to be quiet, well-behaved, and cute? Anyone finding herself at Harpo's during Shonen Knife's recent electric extravaganza might think that the era of cherry blossom submissiveness is over.

Despite the girlish vocals, they pounded out fierce tunes from beginning to end - and showed that rockers don't have to be boys to wield rock'n'roll guitars (hence their name, which in English means "Boy Knife"). Almost all the lyrics were in English, but sung, of course, in a very Japaneeese way!! Many Japanese ESL (English as a Second Language) students must have been relieved to discover that if we scream, everybody will understand our Japanese English (and maybe even dance). This might tempt some to forget about classes and shout at people on the street. Don't be surprised if they do.

The lead guitarist, Naoko Yamano, played a very funky solo in the same very funky costume that was displayed on their latest funky CD jacket (*Rock Animals*). They chatted it up with the audience and gave a lot of compliments to Victoria. In fact, they were much better at diplomacy than the Japanese foreign minister.

I had fun; so did my Canadian friends,

Live & Loud cont'd pg. 13 ►

HARPO'S Live Music 15 Bastion Sq 385-5333 JUN & JULY LISTINGS

mon 6 • Let's Go Bowling/Pressure Cooker	tues 5 • TBA
tues 7 • Jonathan Richman	wed 6 • Gowan/Danielle French
wed 8 • Mushroom Trail	thur 7 • TBA
thrs 9-11 • One	fri 8 • Big Sugar
mon 13 • Facepuller	sat 9 • Moist/Universal Honey
tues 14 • Annette Ducharme	sun 10 • Paladins
wed 15 • Lowen & Navarro	mt 11-12 • Groove Garden CD release
thur 16 • Ngoma	wed 13 • Flying Bulgar Klezmer Band
fs 17-18 • People Playing Music	thur 14 • Mother Tongue
sun 19 • Rheostatics	fri 15 • Loose
mon 20 • The Posies/Peach	sat 16 • Junkhouse
tues 21 • TBA	sun 17 • David Gogo
wed 22 • Fine Tooth Combine CD release	mon 18 • Coedine
thur 23 • Feeding Like Butterflies	tues 19 • Rock Steady Posse
fs 24-25 • Texas Flood	wed 20 • Pamela Morgan
sun 26 • Jeannie & Jimmy Cheatham and The Sweet Baby Blues Band	thur 21 • She Stole My Beer
mon 27 • The Catholics	fs 22-23 • Timebenders
tues 28 • Alain Caron "Le Band"	sun 24 • Cassandra Wilson
wed 29 • Lost Tribe	mon 25 • Why? Things Burn
thur 30 • TBA	tue 26 • Clarence Gatemouth Brown
JULY 1 • TBA	wed 27 • TBA
sat 2 • TBA	thrs 28-30 • Bourbon Tabernacle Choir
sun 3 • New Bomb Turks	sun 31 • Bob Wiseman
mon 4 • TBA	AUG 1 • TBA
	twh 2-4 • Jumbalassy
	fs 5-6 • Jim Byrnes Band

**Oyster Band / Mahones
Harpo's Cabaret
May 3, 1994**

Somewhere out in the musicscape of my imagination is an area variously inhabited by the likes of the Waterboys, the Men They Couldn't Hang, the Irish Descendants, and Oz's own Weddings, Parties, Anything. A realm of Celt-folk-cum-rock with a fair dose of the traditional, which until recently lacked the presence of this British/Irish crew winding down a lengthy North American tour. A couple of disclaimers: I am not an expert gig-goer, nor am I a practiced reviewer, nor indeed someone very familiar with the band, but I can recognise a room of people having fun, and the talent of an obviously tight group of musicians enjoying themselves on stage.

Their most recent release, *Holy Bandits*, offers many such tunes, and a stirring rendition of "Cry, Cry" provided a timely break for those doing a jovial reel on the

RAP PLAYLIST

ARTIST	TITLE	LABEL
NAS	"One Time 4 Your Mind"	Columbia
Masta Ace/Specialized/Buckshot Shorty	"Crooklyn Dodgers"	MCA
ADL	"Daddy"	ISBA
Maestro Fresh Wes	"Pray To the East"	Attic
Nate Dogg & Warren G.	"Regulate"	Death Row/Interscope
Ed O.G. & DA Bulldogs	"As Long As You Know"	Mercury/Chemistry
Wascals	"Class Clown"	Delicious Vinyl
Lady Of Rage	"Afro Puffs"	Deathrow/Interscope
Mel Low	"Return of the Player"	RAL/Chaos
Sham and the Professor	"The 'So-low-ist'"	Freeze

*Note: Top 10 songs, not album titles

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DISCUSSION



Ray Condo and his Hardrock Goners
Come On!
Fury Records

Ray Condo and his Hardrock Goners swing like amphetamine-crazed hillbillies as they tear through this collection of nineteen stripped down, rockin', honky tonkin' country numbers on *Come On!*, the third of their CDs. Blowing the dust off rockabilly songs by Dennis Herrold and Lew Williams, Ray shows that those good ole boys knew how to rock out, and the instrumental surf track by The Goners' killer guitarist, Eric Sandmark, meshes seamlessly with the swamp rock of Eddie Shuler's "The Crawl", which features brother Pete Sandmark, drummer, on vocals. Whether they're swinging through a Bob Wills western, with steel guitar courtesy of guest Jimmy Roy, or chugging through an earthy blues piece, these guys are always true to the spirit of the music: this ain't music for a fat-ass in a Mercedes on cruise control down Memory Four-Lane. That said, there's a wicked sense of humour delivered with a smile rather than a sneer, as in "Teenage Love", where Ray Condo directs a barb at the man with great burning balls, that infamous pedophile, in the last verse; "That's right, Jerry Lee!", teenage love is misery!

The first time I heard Ray Condo and his Hardrock Goners was in 1985, with the release of *Crazy Date*. The album came out of Montreal on Pipeline Records, around the time that *Deja Voodoo* was churning in the sludgeabilly morass and *Shadowy Men* were just discovering the big surf sound. It was raw and stripped down country with slap bass, crazed fiddle, sleazy guitar and mule-skinner vocals. The second album ended up in a bank vault when Pipeline went tits up a year or two later, and it wasn't until the long-awaited release on CD, *Condo Country*, in 1991, that rockabilly addicts had something to add to their collections. As the title suggests, the album focuses on a country sound, with about half the tracks lifted from *Crazy Date*. The release of *Hillbilly Holiday* last year on English label Fury picked up most of the remaining tracks from *Crazy Date* and added a good selection of edgy garage numbers. *Come On!* is the first CD of unreleased material. Together, the three albums are essential for anyone who loves country, garage, rockabilly, and swing.

Ray loves music, and his enthusiasm comes through in his playing and stage presence. I saw him last year at Rogue Gallery with bassist Clive Jackson, Ray on soprano saxophone and Clive on mandolin, playing an unrehearsed set of swing and jazz. An hour later, on my way to the Cherry Bank, Ray was jamming on the corner of Johnson and Government with a bunch of long hairs who were playing electric blues off a battery-powered amp. Tall and lean, with a battered black cowboy hat pushed back on his forehead, he's got a voice with the adenoidal resonance of a country great, a voice which climbs easily from a growl to a wavering yodel. He's been everywhere and done just about everything: in the late 70's and early 80's he ran a club in Vancouver that debuted bands like Rank & File. He now tours Europe regularly, where

there is a year-round circuit for rockabilly and stripped down "roots country" at festivals, roadhouses and clubs. It is ironic, he says, that bands like his have to go to Europe to get the recognition they miss in North America. In Europe, country is a vital music, with none of the tinsel or sentimentality that is associated with the shit coming out of Trashville, Tennessee. No hair gel, no ersatz emotion. His videos get rotation on Much Music at odd hours, and a video for the title track of the new album should be airing by the time you read this. He and Clive, both visual artists, decided they wanted complete control of their videos, and together hand-painted an entire animated video for "Barroom Crazy" a few years ago on a puny grant from Much Music, a feat few if any bands outside of The Residents could claim. Clive's paintings for the album covers playfully evoke the postcard enthusiasm of the 1940s, with a streamlined nuclear-powered tour bus burning down the road from the past toward the future of rock and roll.

Watch for Ray Condo and The Swinging Dukes (three fourths of The Hardrock Goners) to play in town **Thursday, July 14** at The Purple Crayon, 751 View Street! **Clint Hutzulak**

Papillomas
Parka
Independent

Their music is oft described as "Jiffy Pop" so I guess that means it's shiny, metallic and has yummy caloriless popcorn inside. That sounds about right; there's lots of great choruses to sing along to, pop bass, distorted guitars, happy drums and broken pop vocals. All this make this tape a pleaser. There's even a cover of the WKRP theme song. How can you not love this stuff? **Cory Roy**

Mahones
Draggin the Days
Kinetic

Jimmy George
A Month of Sundays
Cargo

Reviewing these two CD's together seems obvious as I've seen them play together many times and their sounds aren't too far removed from each other.

Kingston's Mahones are a high energy Celtic-Bar band and a good number of songs are about drinking ("Drunken Night In Dublin", "Drunken Lazy Bastard" to name but two) and their versions of the traditional "Star of the County Down" and "Raggle Taggle Gypsy" show that they can easily take the place of the Pogues, who after their last release, have shown that they're on their last legs.

I used to go see Jimmy George every Sunday night at this bar called the Duke of Somerset, and sometimes I looked forward more to seeing them than a band like, say, Furnaceface, and once I blew off seeing the Dead Milkmen for these guys. Jimmy George have an obvious early Waterboys influence (especially in the vocals) and the musicianship sometimes absent from some of their more alcohol inspired live sets really shines here. These are two CD's that you need. **Keith Powell**

Superchunk
Foolish
Merge

When Superchunk released *Superchunk*, their self-titled first album, they were much younger and angrier than they are now, and although *Foolish* is still soaked in the dank sweat of teen-age angst, it is also proof that they are capable of displaying a wider range of emotional depth than they were previously. Whereas "Slack Motherfucker" (from *Superchunk*) is a shot-gun blast of anger, and "Throwing Things" (from *No Pocky For Kitty*) is remorse flavoured

anger at a misunderstanding, the emotional ground covered between *On The Mouth* and *Foolish* is stage-dives ahead of the first two albums, and tears Superchunk out of the rigid walls of angry pop-punkdom, and places them securely in the midst of reflective song-writers.



Foolish starts on a quiet note, ends on a quiet note, and builds tension in-between with such songs as "the first part," and "driveway to driveway." The hook dense material, such as "saving my ticket," and "why do you have to put a date on everything" remind me of the singles collection (*Tossing Seeds*), only more mature and controlled. The sonic onslaught that used to be characteristic of Superchunk songs has given way to more diffused aggression, and, in turn, more focussed songs. Superchunk are not the angry pop punkers that they used to be, and the tone of *Foolish* differs dramatically from the tone of previous albums, just as the Superchunk of this album differs from the Superchunk of previous albums. A very very fine album. **Scott W. Gray**

Coma Toast
My Grain
Independent

The coolest thing about Coma Toast (or should I say "hottest", get it) is their name. That's too bad, because normally a Canadian band get at least a "one thumbs up" from me just for being Canadian, (and being from Vancouver, almost a local band at that). This is a poor showing of Canadian talent, and if there are any out-of-country guests who have arrived early for the Commonwealth Games reading this, please refrain from spending your hard earned pesos, or francs, or yen, or whatever on this souvenir. (I'll take 'Foreign Monetary Units' for 600, Alex.)

All through the album, singer/bassist Darren Kerr does an impressive imitation of Spinal Tap's David St. Hubbins as he sings "Stonehenge". Spinal Tap is funny, Coma Toast is a joke. The songs are too long and get boring very quickly. The shortest track is 4:07, and if it's just not happening, (as it doesn't on this CD), it makes you want to rip it from your CD player and break it in two. Listening to Coma Toast left me almost coma-toast. I'd rather watch the wives of the Ottawa Senators and San Jose Sharks play a hockey game. (Yikes!!)

There is a bright spot among the otherwise banal songs. "Frothing" has a neat hook that makes it seem out of place on the disc. But that's it for the good stuff. They slip back into familiar and boring territory on the next track. And they actually put a 20 second cut of baby noises enhanced with monster delay at the end of the CD and called it "...to be continued." God, please hear me now. I don't ask for much...so please, no more

DISCUSSION cont'd pg. 12 ►



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Too Hot to Rot!

by Kimberly Rydens

Funkus is a fairly new band in Victoria. They originally formed in Spring '93 and reformed when Nick and Sam got back from Europe in September. I enjoyed their high spirited, funky, skaish set at Harpo's on April 3rd, when they backed up The Rhinos. Since September, they have averaged two shows a month, mainly all ages, have completed a four song demo (which is being manufactured now), and will be featured on *Groove Garden*, a compilation C.D. of Victoria bands, which is being produced by Dimitri Demers. They'll be performing at Oak Bay Grad and then they'll be taking some time off to travel, then using the rest of the summer to concentrate on their music.

Funkus is: Nick Blasko - guitar Tadzio Smith - vocals
Sam Dunn - bass Josh Dixon - drums Jeff Birmingham - trumpet Noah Becker - sax

OFFBEAT: So what's the history?

Nick: I've been playing music for a while. Sam has played in a lot of these heavy metal bands around town;

he also did a metal show at CFUV, but I guess he wanted a change. We've been jamming since grade 7. I was playing violin for a while and started getting more into guitar so we formed the original band. We had a girl singing for a while, but then Ted said he wanted to sing so he came to our jams, and now he's our singer.

Tadzio: It was sort of strange back then. We formed to play this one gig. We practiced everyday for a month and did the show, then Nick and Sam went to Europe, and we sort of split. Then we reformed in September with Nick, Sam, and I and Josh as a drummer. Jeff and Noah come and go because they're both involved with other stuff.

OFFBEAT: Why the name, Funkus?

T: Nick came up with the name. It was originally without the G, now it has a double meaning.

N: I think we threw in the G because we were playing a lot of stuff that wasn't funk. It's a weird sort of deviation to fit the different kinds of music we play.

OFFBEAT: Yeah, I noticed the reggae and ska rhythms. They're pretty danceable.

T: Yeah, we have a reggae song and quite a few songs with ska beats.

N: I like ska a lot. All we need is another guitar player and maybe a keyboard. Ska needs something in the

background to fill it out.

T: We'll never get right into ska. It will be all mixed in, sometimes more than less.

OFFBEAT: And you'll develop more, too.

N: We're starting to get a concrete sound.

T: Yeah, every song we do now is more and more like us. It's definitely evolving.

OFFBEAT: It's good to have a lot of people involved cause you reflect off each other.

N: Yeah. I think we get good feedback, especially with Josh playing with us, because he's a seasoned player. He doesn't say much, but if he doesn't like something, he tells us right away! (Laughs)

T: He's like the granddaddy of the band! He's a bit older than the rest of us.

N: He's done more shows and has already broken into the overage market. That's our next step. Every all ages show we've done is always packed with lots of young people who really enjoy, and there's always a large mosh pit.

T: I get a lot of positive feedback from older people. It's just a matter of getting out there.

N: We're going to jam hard all summer! ▲

► DISCUSSION cont'd from pg. 11

Coma Toast. And, uh, while I've got you on the line, how about letting the Leafs win the Stanley Cup.

Tim Quick

Fifth Column
36C
Denon

The CD starts off with a woman's voice saying "Which are more dangerous, men or guns?" This leads me to believe I may be the wrong man for the review, (pun intended). But I've got a deadline and

promised I'd do the review, so here goes.

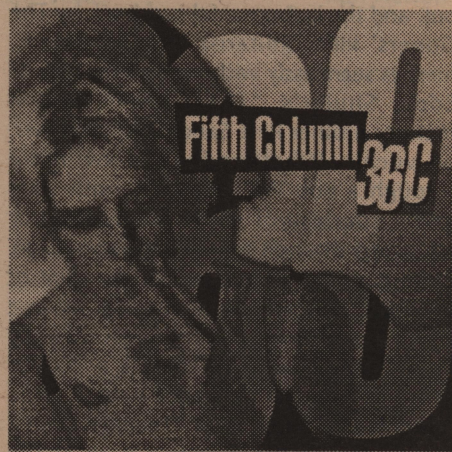
Fifth Column have been playing around Toronto for the past 10 years. The experience shows on the CD, as their sound is tight and well rehearsed. Their songs aren't angry enough to be classified as Riot Grrl music, (I hate labels anyway, but it helps you, the reader), but they definitely rock. There is a pleasant change of pace to each song which helps distinguish their differences, at least sonically, because the topics of choice are quite standard: love, relationships,

breaking up, and that most men are assholes.

The CD is rather short, though, having 10 songs and a total running time of only 29:40. If you're really starting to groove to this record, it's almost over before it begins.

Fifth Column are straight shooters; they tell it like it is, and the music reflects that. So I am bemused to find such an enigmatic title as 36C.

Tim Quick ▲



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► Letters cont'd from pg. 1

found Darby's body. Who gives a rat's ass what scene I'm from and how long I've been around. From the way YOU talk it sounds like having any kind of history in the scene is a crime. Do you think that it's more valid to be someone who discovered the scene from a Nirvana video than someone who's actually been doing stuff in the scene for eight years?

And just who are these 10 or 12 "Loco" hardcore bands? Why wasn't the letter signed by the band members involved instead of having you rip off your signature at the bottom of the page? If those 10 or 12 local bands think we're such assholes, then those 10 or 12 bands should write us individually or collectively telling us so. I would really like to know if this is the general feeling in the local scene. We have been trying to do more local stuff, but we can't do everything overnight. Oh, and what "bad" thing would happen to us? Big words from someone who doesn't sign their name. I'll just have to make sure I don't get taken out by a beer bottle to the back of the head at the next gig. Have a FUN day.

Keith Powell

As usual, I have only one thing to add. I own about ten or twelve copies of Nevermind. Beat that. Scott W. Gray ▲

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7 AND 7 IS..

By Magnus Thyvold

This month's mail brought a nifty pile of groovin' intro discs for our listening pleasure. Cruddy Record Dealership (c/o PopLama products, PO Box 95364, Seattle, WA 98145-2364) is the 7 inch label of Seattle's long-time pop label PopLlama Products. Its motto is "Where Cruddy means quality... and quality means nothing." With that in mind I slapped on the three new discs they sent us. Intro, man! And not just surf stuff. **The Pickets** went first. Their four song EP *Pick It!!* perfectly finds that time and place where country and rockabilly get together for a booze-fuelled hump-fest. This all-instrumental outing sounds remarkably authentic and has a presence that makes your ears prick up. Far superior to most of the crap coming out of Nashville these days.

Ultra Punch Deluxe Vol 1 is a four band, four song EP of classic intro-surf. Featuring **The Bunnys**, **Three Headcoats**, **The Untamed Youth** and **The Phantom Surfers**, this is almost a one-stop primer of surf styles. While not startlingly original it is completely worthwhile. Each track here has a quite different feel and temper, from the Ventures-like flow of the Bunnys' "Test Driver" to the Dick Dale tribal menace of the Phantom Surfers' "Surfari." The Bunnys, by the way, are from Japan and are part of a small flood of Japanese bands making their mark in North America via Seattle.

The Boatrampmen's Rampage!!! only has one intro tune but the whole thing rocks. This is a project of assorted **Young Fresh Fellows** and pal Jimmie Silva. These guys love to play music and it shows. This disc feels like a party. You can actually hear the big grins on their faces. Beyond the fun, they bring a genuine understanding and love for the musical styles they play with that makes the whole thing utterly convincing and essential.

The final intro offering is a split single/EP featuring Calgary's **Huevos Rancheros** (how come no good bands ever come from Edmonton?) and Alabama's **Man or Astroman?** on Get Hip. (PO Box 666, Canonsburg, PA 15233). By now Huevos Rancheros have established a reputation as instrumental masters that they ably live up to here. I'm not familiar with Man or Astroman? but they don't let themselves be outdone and ride wave for wave with the breakfast boys.

Another split single has Newfoundland's **Hardship Post** paired with **Randy Bachman?!?** (Cinnamon Toast, 2464 Robie St. Halifax, Nova Scotia, B3K 4N1) The concept here is that they do each others songs. Hardship Post comes off best in the deal as they get a strong Bachman tune, "Rock is My Life," in return for a weak one of theirs, "That's OK." While Bachman offers a lumbering take weighed down by flat vocals, the Posties shoot off a shimmering yet hard-driving track that ...?

Halifax's **Plumtree** and PEI's **Strawberry** share a split single, *Green Mittens/Me* (Cinnamon Toast), that has very nifty packaging and yummy grape purple vinyl. Unfortunately, a nice sound and feel is completely undercut by simplistic repetitive songs. Some very good ideas, but sadly incomplete.

Grimskunk (In 8 Years/Rooftop Killer Cargo Records) and **Uneven Steps** (Cactus Eye Step and a Half Records 5527 Hastings St. Burnaby, BC V5B 1R2) both take stab at the dubious ground of horror-tinged late-70s, early 80s hard-rockisms. The Steps end up with a derivative dated mess. Grimskunk, on the other hand, manages to make it work adding a punk-metal sheen to update the proceedings.

With the exception of an amazing cover of Warren Zevon's "Poor Poor Pitiful Me", I've never liked **SNFU**. This new disc ("Beautiful, Unlike You and I"/"The Watering Hole", Hom Wreckerds-Cargo Records) didn't change my mind. Maybe it's just me but I found this kinda juvenile and unimaginative.

To end things on a positive note. **Brujeria** pumps out brutal hard-core on *El Patron*. The title track (all in Spanish) is about shot full of holes drug czar Pablo Escobar. I don't know what they're saying (it's in Spanish, after all) but judging from the music it ain't pretty. ▲

► **Live & Loud** cont'd from pg. 10

two of whom informed me that it was the best performance they had ever seen. More to the point, I was proud to see Japanese women rocking and rolling with an audience that clearly enjoyed the sound. If you have the chance in the future... check out Shonen Knife.

Naoyo Kamiya

Marat/Sade
William Head Institution
May 1, 1994

We want the revolution! And we want it now!" This is the theme, tenor, ambiance, and message of the William Head On Stage (W.H.O.S.) production of Peter Weis' *Marat/Sade*. Set in the post-revolutionary era of broken promises, the players and set bring you to a place far away from Victoria, unless of course you live in the repressed confines of a prison.

This connection between the fictional rebellion of insane asylum inmates of 1813 and the meaning of life for a long-term prisoner in Canada in 1994 is striking. Beckett said only San Quentin prison's

performance of *Waiting for Godot* could really capture its spirit, and no doubt Weis would say the same about Marat/Sade.

The full range of singing (from chorus to soloists) is finely matched by the grandness of the set, which combines to present a realistic and involving performance. The Brechtian style is familiar to well-worn fans, but also appreciated by newcomers to rhyming stanzas of revolutionary fervor. *Marat/Sade*'s meaning cannot be conveyed in a review — rather, you are best advised to read the script. And as far as W.H.O.S.'s ability to present issues of emancipation and depth, you should make the effort to see the next performances they put on.

W.H.O.S. has once again proved its magnificent abilities to chill and engage an audience very unlike the actors. This is a major challenge: to educate a privileged and free group of people about the experiences, struggles, and righteousness of oppressed people's liberation. Perhaps it is actually sad that W.H.O.S. has to play to the jailkeepers (us) instead of being free to write the scripts of their own liberty — then again, playing liberty is what Marat/Sade is all about. Chris Vance ▲

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VICTORIA

100.3 The Q

A Kaleidoscope Theatre Production